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F. Webb

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No duplicate

AN IMPORTANT COLLECTION
OF
MEDIAEVAL
OBJECTS OF ART

THE PROPERTY OF
HUMPHREY W. COOK, ESQ.

Being a Portion of
the Celebrated Collection formed by the late

SIR FRANCIS COOK, BART.

On TUESDAY, JULY 7, 1925
AND THREE FOLLOWING DAYS

BUYER *F. Wept.*

Date 10-7-1925

AUCTIONEERS *Exposés*

| Lot | Amount | | | Lot | Amount | | |
|-----|--------|----|----|-----|--------|----|----|
| | £ | s. | d. | | £ | s. | d. |
| 472 | 8 | 18 | 6 | | | | |

CATALOGUE
OF
AN IMPORTANT COLLECTION
OF
OBJECTS OF ART

OF
The Middle Ages and Renaissance

THE PROPERTY OF
HUMPHREY W. COOK, ESQ.

And removed from 8 Cadogan Square, S.W.

Being a Portion of the
Celebrated Collection formed by the late

SIR FRANCIS COOK, BART.

WHICH
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS

(L. HANNEN, C.B.E., W. B. ANDERSON, CAPT. V. C. W. AGNEW,
L. G. HANNEN, AND T. M. McKENNA)

AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
LONDON

On TUESDAY, JULY 7, 1925
AND THREE FOLLOWING DAYS

AT ONE O'CLOCK PRECISELY

May be viewed Friday and Monday preceding, and Catalogues
had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King*
Street, St. James's Square, London, S.W.1

Catalogues, with Thirty-four Plates of Illustrations, price One Pound

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

INTRODUCTORY NOTE

THE Collection now to be dispersed is a portion of the celebrated Collection of Works of Art formed, during the last half of the 19th Century, by the late Sir Francis Cook, Bart., of Doughty House, Richmond.

On the death of Sir Francis in 1901 that portion of his collection which comprised the Mediæval objects of art, was bequeathed to his second son the late Mr. Wyndham F. Cook, and the objects were removed from Doughty House to 8 Cadogan Square, where they have remained until the present time.

Mr. Wyndham Cook died in 1905, when the collection passed to his son Mr. Humphrey W. Cook, the present owner.

Sir Francis Cook appears to have kept no account of the sources of his purchases, but the greater part of the objects were acquired during the thirty years prior to his death in 1901.

The remarkable collection of Italian majolica, probably one of the finest and most representative now remaining in private hands in this country, was purchased *en bloc* about 1870 from the late Mr. Alexander Barker, a collector of remarkable taste and judgment, and amongst whose purchases, according to Mr. Drury Fortnum, was the collection from the Palazzo Albani in Rome.

The miniatures were, with a few exceptions, purchased from the seventh Earl of Shaftesbury about the year 1875, and for long had been in the possession of the Shaftesbury Family at Wimborne St. Giles, Dorset.

The late Mr. Wyndham Cook added to the collection part of the silver plate and certain of the bijouterie, by purchases from the late Sir J. C. Robinson, C.B., and in 1904 and 1905 had a private catalogue of his collection prepared by Sir Cecil Harcourt Smith and Messrs. Bernard Rackham, H. P. Mitchell, and the late Mr. A. B. Skinner, of the Victoria and Albert Museum. The Auctioneers beg to acknowledge the great assistance they have received in the preparation of the Sale Catalogue from the use of this private catalogue.

The collection of Antique and Renaissance Gems, Greek and Roman Bronzes and other Antiquities forms the subject of another catalogue, the sale of that section taking place on Tuesday, July 14, 1925, and following days.

CATALOGUE.

First Day's Sale.

On TUESDAY, JULY 7, 1925,

AT ONE O'CLOCK PRECISELY.

ITALIAN MAJOLICA.

- 1 AN URBINO SALTCELLAR—6 in. high—circa 1560

Of oval shape, supported by four winged caryatid figures, the receptacle for the salt painted with a recumbent figure on yellow ground 12 gs.

10. 2 AN URBINO BOWL—8½ in. diam.—Fabrique of the Fontana Family—circa 1560 22 gs.

The centre painted with an accouchement scene, and border of Raffaelesque ornaments, the back painted with figure of Cupid standing on clouds

- 3 AN URBINO DISH—11 in. diam.—circa 1550

It is painted with Scipio offering himself before the Comitia for the command against the Carthaginians in Spain, with a long inscription relating to the subject at the back 20 gs.

- 4 AN URBINO DISH—19¾ in. diam.—circa 1540

The dish is painted with a group of Classical figures, probably representing the Rape of the Sabines

In the centre are two figures from the engraving of Raphael's Rape of Helen, attributed to Marc Antonio Raimondi (Bartsch 209); others are taken from Marc Antonio's engraving of Raphael's Judgment of Paris (Bartsch 245) 90 gs.

- 5 AN URBINO DISH—18 in. diam.—circa 1560—*Fabrique of the Fontana Family* 36gs

The centre painted with a Roman circus, with a race of two-horsed chariots, and border of Raffaelesque ornaments, the back inscribed "GIOCO DE LE METE" ("The Circus Games")

- 6 AN URBINO DISH—18 $\frac{3}{4}$ in. diam.—circa 1580

Painted with Mucius Scaevola before King Porsenna, the rim decorated with Raffaelesque ornaments of Cupids, monkeys and birds among arabesques 30gs.

- 7 A GUBBIO DISH—9 in. diam.—circa 1525

It has a sunk centre, painted with a figure of Cupid in grisaille and lusted ruby on brown ground; the border flat and decorated with a Cherub, and mythical birds terminating in arabesques, painted in lusted brown, heightened with ruby on blue background 220gs.

- 8 A GUBBIO DISH—10 in. diam.—probably an early work of Maestro Giorgio Andreoli, circa 1500 60gs.

The dish has a slightly raised centre, and is modelled in relief with a bust of St. Lucia, and with foliage and sunk gadrooning round the border, the design painted in lusted brown, green and ruby on blue background; the back is painted with the mark three arrows in blue and O in lusted brown

- 9 A CASTEL-DURANTE DISH—11 $\frac{1}{2}$ in. diam.—circa 1520—probably by Nicolo Pellipario (afterwards called Nicola da Urbino) 300gs.

The dish is painted with the Judgment of Paris, depicting four nude figures in the foreground of an extensive landscape, with a view of a town in the distance

10 A DERUTA DISH—16 in. diam.—circa 1510

The dish has a sloping centre, finely painted with a profile portrait of a Classical warrior wearing a cloak fastened over his left shoulder, and elaborate helmet, and holding a halberd, the border encircled by a wreath of formal flowers and foliage; the whole design painted in lustrated brown and shades of blue

See Illustration

11 A DERUTA DISH—16½ in. diam.—circa 1510

The dish has a sloping centre, and is painted with a portrait of a lady, viewed nearly full face, wearing a flowing robe, head-dress and pearl necklace, the background painted with stars

The border divided into panels of scale-pattern, acanthus foliage and beading, and the whole design painted in lustrated brown and shades of blue

Another dish with the same portrait is in the Salting Collection at the Victoria and Albert Museum

See Illustration

12 A FAENZA DISH—8¾ in. diam.—lustrated at Gubbio, circa 1520

It has a raised boss in the centre, painted with a profile portrait of a lady in lustrated colours on dark blue ground, the border moulded with spiral gadrooning, and painted with foliage and arabesques, and a band of alternate green and brown panels on dark blue ground

Mentioned by Fortnum in "Majolica in the South Kensington Museum," London, 1873, p. 523, as "an unique example of Faenza ware enriched with lustre"; also in "Majolica," Oxford, 1896, p. 262

13 A BOTTLE—probably Faenza—10½ in. high—circa 1550

It has a compressed oviform body and slender neck, and is painted with a profile head of a woman on a green medallion on a background of arabesque foliage painted in blue and yellow

14 AN URBINO DISH—13 in. diam.—circa 1550

The dish is painted with the subject of Mucius Scaevola before King Porsenna, with view of a town in the background; the back inscribed

6090

15 A FAENZA DISH—11 $\frac{1}{4}$ in. diam.—circa 1525

It has a slightly raised boss in the centre, painted with a figure of a boy in colours, the border modelled with shell-shaped fluting, and painted with arabesque foliage in yellow and brown medallions on dark blue ground

2091

Partially

16 A GUBBIO DISH—10 $\frac{1}{2}$ in. diam.—by Maestro Giorgio Andreoli, dated 1527

9609

The dish has a sunk centre and wide flat rim; the centre painted with the shield-of-arms of the Vitelli family of Rome impaling another, surmounted by the Vitelli crest; the border entirely occupied with scrollwork and Renaissance vases in red, green and brown on dark blue ground; the well encircled by a gold band; the whole brilliantly lustred; the dish is signed at the back "MO. GO. DA GUBBIO"

Johnson

*Exhibited at the South Kensington Museum, 1862,
Catalogue No. 5227*

See Illustration

17 A GUBBIO DISH—10 $\frac{3}{4}$ in. diam.—circa 1525

The dish is flat, and although unsigned, undoubtedly by Maestro Giorgio Andreoli. The decoration consists of a figure of Cupid in grisaille in the centre holding a rope, and the border occupied by arabesques terminating in foliage, the design being painted in lustred brown on a dark blue background

6490

See Illustration

18 AN URBINO EWER—10 $\frac{1}{4}$ in. high—circa 1550

It has a compressed oviform body, and lip modelled with a grotesque mask, the handle terminating in a lion's paw; the body of the ewer painted with a river god and other figures in colours

790

Exhibited at the South Kensington Museum, 1862

*Exhibited at the Burlington Fine Arts Club, 1887,
Catalogue No. 243*

19 AN URBINO OR PESARO DISH— $12\frac{1}{2}$ in. diam.—circa 1540

The dish is painted with the subject of Marcus Curtius leaping into the gulf, with a German coat-of-arms on the border, and view of a town in the background

Another plate from the same service is in the Fortnum Collection in the Ashmolean Museum, Oxford, No. 420, and there ascribed to Pesaro; see Fortnum, "Majolica," Oxford, 1896, p. 151, and "The Catalogue of the Majolica in the Ashmolean Museum," Oxford, 1897, p. 65

20 A GUBBIO DISH— $15\frac{3}{4}$ in. diam.—probably by Maestro Giorgio Andreoli, circa 1530

The dish has a slightly sunk centre and is painted with the Judgment of Paris in colours, with ruby and gold lustre, after the drawing by Raphael, engraved by Marc Antonio Raimondi in 1510 (Bartsch 245); near the top is a coat-of-arms; the rim decorated with a band of arabesque foliage in "bianco sopra bianco," and the well encircled by lusted gold and ruby bands

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5235

Exhibited at the Burlington Fine Arts Club, 1887, Catalogue No. 232

21 A CAFFAGIOLO DISH—16 in diam.—dated 1514

The dish is painted with a boy and monkey riding a unicorn harnessed with elaborate trappings, and preceded by a dog and two nude figures blowing horns; the design being in blue, red, yellow, orange and green on a dark blue background. The subject represented is a part of a series of triumphal processions adapted from Mantegna's "Triumph of Cæsar"; beneath the figures is painted the letter H, denoting the place of the dish in the sequence.

From the Montferrand Collection

Referred to by Fortnum, "Catalogue of the Majolica in the South Kensington Museum," London, 1873, p. 114, and "Majolica," Oxford, 1896, Mark No. 27

The next dish in the sequence, lettered I, is in the Victoria and Albert Museum (No. 6664—1860)

Exhibited at the Burlington Fine Arts Club, 1887, Catalogue No. 229

See Illustration

22 A DERUTA DISH—16 in. diam.—circa 1500

It has a slightly sloping centre, painted with a gryphon supporting a shield, and standing on a tessellated pavement, with two cornucopiæ of fruit at the back, the border encircled with a wreath of formal foliage; the whole design painted in lustred brown on blue ground

420
9

23 A DERUTA DISH—16 in. diam.—circa 1500

The dish is of similar form, and decorated in much the same manner as the preceding dish, the centre being painted with a phoenix holding a shield with the arms of the Ranieri family of Perugia, with arabesque foliage and scrollwork round the border; the design in lustred brown on blue ground

350
9

24 A FAENZA PLATE—10 in. diam.—Casa Pirotta Fabrique, circa 1520

It has a sunk centre, painted with St. John the Baptist kneeling, holding a cross, painted in brown, yellow and green on a blue background, inscribed S.G.I.; the well encircled by a wreath of brown foliage on white ground, bordered by brown and white beading; the rim flat and painted with grotesque masks, mythical birds, and arabesque foliage in grisaille; green, yellow and brown on dark blue ground; the back is painted with the mark of the Casa Pirotta Fabrique in blue, surrounded by palm-leaves in blue and brown

200g

Pietro

See Illustration

25 A GUBBIO PLATE—9½ in. diam.—probably by Maestro Giorgio Andreoli, circa 1520

114

It has a sunk centre, painted with a coat-of-arms, and flat rim painted with Sphinxes, a Cherub, cornucopiæ and vases, in grisaille, blue, brown and green on a yellowish background; finely lustred in gold and ruby

Another plate from the same service was in the Spitzer Collection, No. 1998

See Illustration

26 A CASTEL-DURANTE DISH—12 in. diam.—dated 1520

The whole of the dish is decorated with a formally arranged design of two caryatid figures, a Renaissance vase, birds, animals and trophies, painted in grisaille on blue ground, with a tablet in the centre inscribed with the date 1520

Exhibited at Leeds, 1868

27 A FAENZA DISH—14 $\frac{1}{4}$ in. diam.—circa 1450–1480

The centre is crudely painted with the subject of Milo carrying the Bull, in shades of blue, yellow and green, and inscribed "Iro TE PORTERO AL TV DESPETO O VERAMENTE TU QUI FARO IL LETTO" ("I will carry thee in thy despite or of a truth I will make thy couch here"). The border decorated with yellow lozenges and blue and turquoise medallions on brown ground; the back bearing the mark a star and dots in black

28 A CASTEL-DURANTE DISH—9 $\frac{3}{4}$ in. diam.—circa 1525

It is painted with a portrait of a lady, wearing fur-trimmed blue dress, and a string of pearls round her hair, with a scroll at the back inscribed "GORGINA SCHIRRA GETILULO PUR ADORNA IL MONDO" ("Georgina Schirra (?) adorns even the world of gentlefolk"); the background coloured dark blue

29 A CAFFAGIOLO DISH—17 $\frac{1}{2}$ in. diam.—circa 1520

The central design of the dish consists of the arms of Pope Leo X. (Giovanni de Medici, 1513–1521) surmounted by the Papal emblems and tiara, and surrounded and supported by Cupids and Cherubs playing musical instruments; painted in grisaille, orange and green on a dark blue background

From the Soltikoff Collection

It is worthy of note that the banners attached to the trumpets and other instruments are striped red, white and green, now the national colours of Italy; for the use of these colours by cities and families of North Italy during the Middle Age, see Gerbaix di Sonnaz di St. Romain, "Bandiere dei Conti e Duchi di Savoia," Turin, 1896," p. 110

See Illustration

30 AN URBINO DISH—17 in. diam.—circa 1550

The dish is shallow, with narrow rim, the whole painted with the subject of Marcus Curtius leaping into the gulf, with a view of a town in the background; the back inscribed with the subject

160 p.

31 AN URBINO EWER—14 $\frac{3}{4}$ in. high—circa 1560

It has an oviform body and shaped spout, the handle modelled as a caryatid figure supported by a lion's-mask, the body painted with the subject of Moses and the Brazen Serpent, and with Raffaelesque arabesques and caryatid figures on the neck

75 p.

From the Bernal Collection

Exhibited at South Kensington, 1862, Catalogue No. 5295

Exhibited at the Burlington Fine Arts Club, 1887, Catalogue No. 238

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 75

32 AN URBINO DISH—16 in. diam.—circa 1580

The centre is painted with Minerva and the Nine Muses, and view of a coast scene in the background; the border decorated with caryatid figures and arabesques, and green and brown medallions, in the style of Raphael

269 p.

33 A SGRAFFIATO DISH— $16\frac{1}{2}$ in. diam.—*North Italian, circa 1480*

The centre of the dish is incised with the Nativity, with the Virgin kneeling in Adoration of the Infant Saviour, and St. Joseph asleep on the right; the Infant lies in a wattle manger, with an ox and ass standing at the side, and two Angels above; the design painted in green and shades of yellowish brown; the border encircled by a wreath of formal foliage, partly painted green and brown on a dark brown background. 320

The back of the dish is decorated with a figure of Cupid, wreaths of arabesque foliage and medallions of animals Sto-

Introduced into the background of the front of the dish are small rosettes which are considered by Argnani to be the mark of a Faentine fabrique (see "*Il Rinascimento delle Ceramiche maiolicate in Faenza*," Faenza, 1898, p. 170)

See Illustration

34 A FAENZA DISH—17 in. diam.—*circa 1490*

The centre is occupied by a large medallion, painted with Cupid blindfolded and bound on a car, with a canopy inscribed "*AMORE VOLFEDEL*" ("I would have a faithful love"), the car pushed and drawn by Cupids; the design painted in shades of blue, green, yellow and brown. 400

The rim painted with interlaced arabesque designs in yellow on brown ground, with blue bands round the edge of the well

Exhibited at the South Kensington Museum, 1862, No. 5157

Exhibited at Leeds, 1868

See Illustration

35 A CAFFAGIOLO DISH— $16\frac{1}{4}$ in. diam.—*circa 1500*

The centre painted with the Lion of St. Mark, holding with one of his front paws an open book inscribed with the words spoken by Christ on His appearance to the Evangelist, "*PAX TIBI MARCE*"; one of the lion's hindmost legs is enveloped in a wave, and the background coloured a dark blue. The wide rim painted with a band of arabesque foliage in dark blue on white ground, with blue and yellow edge. 190

The lion is treated in a very similar manner on a Caffagiolo plate in the Morgan Collection formerly in the Mannheim Collection

36 A PAIR OF URBINO PHARMACY-JARS— $8\frac{1}{2}$ in. high—*Fabrique of the Fontana Family—circa 1570* 659

The jars are nearly cylindrical, and painted with figures of queens and Amorini, with tablets below inscribed with the names of the drugs. Mounted on metal-gilt plinths

37 A DERUTA DISH—13 in. diam.—circa 1520—in carved wood frame 1659

In the centre of the dish is a medallion painted with clasped hands beneath a crown, the border divided into panels of foliage and scale pattern bordered by beading and fluting, with a wreath of scroll foliage round the rim ; the whole design painted in lusted brown and blue *Fontana*

38 A DERUTA DISH— $19\frac{1}{4}$ in. diam.—circa 1500 1350

The centre is painted with a combat of equestrian warriors in shades of blue on a brown ground, and the border divided into four panels alternately occupied by musicians and caryatid figures and arabesque foliage in shades of blue on brown ground, the border panels divided by laurel-wreath bands painted in brown and green 90

See Illustration

39 AN URBINO DISH— $15\frac{3}{4}$ in. diam.—circa 1550 45

The dish is painted with the Israelites bringing offerings for the Tabernacle, with a shield-of-arms on the border, and the initials I.B. ; the back inscribed 90

Formerly in the Delsette Collection. See Frati, "Di un' insegna Raccolta di Maioliche Dipinte," Bologna, 1844, p. 50

- 40 AN URBINO DISH— $10\frac{1}{4}$ in. diam.—by Francesco Xanto
Avelli da Rovigo—signed, and dated 1536

The dish is painted with the figure of Damocles seated beneath the sword, with the pediment of the table inscribed "DEMOCLE"; the back of the dish inscribed with the subject, and signed F. Xa; ,R. 1536

The two youthful attendants are from figures in the drawing by Raphael of Dido entertaining Aeneas, one of the illustrations of Virgil's "Aeneid" known as the "Quos ego" series, engraved by Marc Antonio Raimondi (Bartsch 352)

- 41 A FAENZA PLATE— $3\frac{1}{2}$ in. diam.—probably Cassa Pietra
Fabrique, circa 1520

It has a sunk centre, and is painted with a profile portrait of a youth in yellow on blue ground, with a scroll at the back inscribed "LUCIO"; the border painted with arabesques in grisaille and light blue on dark blue ground, and with a wreath of foliage in grisaille on lavender ground round the well

- 42 A FAENZA CUP— $10\frac{3}{4}$ in. high—circa 1480-1500

It has a cylindrical bowl with two scroll handles, short stem and shaped foot; both the cup and stem decorated with bosses in relief, and painted with peacock-feather ornament in colours on brown and white ground

See Illustration

- 43 A SIENA PHARMACY-JAR— $11\frac{1}{4}$ in. high—circa 1500

It is of nearly cylindrical shape, with a broad brown band round the centre painted with gryphons' masks and arabesques in shades of blue, green and yellow, and two yellow medallions; across the top is a tablet inscribed "M. INDI"; the neck and foot decorated with friezes of foliage and arabesques

See Illustration

44 AN URBINO DISH—16 in. diam.—circa 1550 1509^a

It has a slightly sunk centre and flat rim, and is painted with the subject of the Family of Darius before Alexander, with a small shield-of-arms on the border ; the back inscribed

Formerly in the Delsette Collection. See Frati, "Di un' insegne Raccolta di Maioliche Dipinte," Bologna, 1844, p. 42

45 AN URBINO OR PESARO DISH—18 in. diam.—circa 1550 509^a

The dish is painted with the sacrifice of Jacob at Beer-Sheba ; near the top is a shield-of-arms of Guidubaldo II., Duke of Urbino (1538–1574), encircled by the collar of the Golden Fleece ; the back inscribed "G.V.V.D. MUNUS F. ANDREAE COLATERRANO. NE'L VIAGGIO, A DIO FA GRAN SACRIFICIO, GENES XLVI." ("THE GIFT OF GUID' UBALDO, DUKE OF URBINO TO FRA ANDREA OF VOLTERRA. ON THE JOURNEY A GREAT SACRIFICE IS MADE TO GOD")

Formerly in the Delsette Collection

See Frati, "Di un' insegne Raccolta di Maioliche, Dipinte," Bologna, 1844, p. 50 ; also Marryat, "Pottery and Porcelain," 3rd Ed., London, 1868, p. 69 ; and Fortnum, "Majolica," Oxford, 1896, p. 150

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 88

46 A MAJOLICA DISH—17 in. diam.—Italian, circa 1630 129^a

The dish has a raised boss in the centre moulded with masks, foliage and tridents, and painted blue and yellow ; the whole of the border and rim modelled with mermaids, tritons, dolphins, &c., in relief, and covered with a white glaze

- 47 A GUBBIO DISH— $8\frac{1}{2}$ in. diam.—probably by Maestro Giorgio Andreoli, circa 1515 380 71

The dish is painted with a design of caryatid figures, grotesques, a mask, and cornucopiæ of fruit, in grisaille, and lusted ruby and gold on a dark blue ground, with a scroll bearing the letters P.R.Q.S. The back painted with circles in lusted gold

Exhibited at the South Kensington Museum, 1859

See Illustration

- 48 A CASTEL-DURANTE DISH— $9\frac{3}{4}$ in. diam.—circa 1525 190 91

The dish is painted with a caryatid figure, two gryphons, arabesques, cornucopiæ of fruit, and trophies, in grisaille and brown on blue ground

Exhibited at the South Kensington Museum, 1859

Exhibited at Leeds, 1868

See Illustration

- 49 AN URBINO PLATE— $11\frac{1}{4}$ in. diam.—probably by Francesco Xanto Avelli da Rovigo, circa 1530 136 71

The plate is painted with the subject of Diana and Actæon, with a coat-of-arms on the rim; the back painted with an inscription relating to the subject

- 50 A CASTEL-DURANTE PLATE— $10\frac{1}{4}$ in. diam.—circa 1525 36 91

It has a sunk centre and flat rim, and is entirely decorated with arabesques terminating in masks and dolphins, trophies of arms and musical instruments, painted in grisaille and brown on dark blue ground

- 51 A CASTEL-DURANTE DISH— $9\frac{1}{2}$ in. diam.—circa 1525—lusted at Gubbio 460 91

It is painted with a portrait of a lady wearing brown dress and head-dress, heightened with lusted colours on blue background, with scrolls inscribed "FLAMINIA BELLA"

52 A CAFFAGIOLO PLATE— $10\frac{3}{4}$ in. diam.—circa 1515

It is painted with a procession of four boys, two of them riding a grotesque monster and carrying a trident, halberd and torches, the figures and animal being painted in grisaille and yellow slightly heightened with green on a dark blue background.

See Illustration

11509.

Shino.

53 AN URBINO EWER— $13\frac{1}{2}$ in. high—circa 1550

It has an oviform body, shaped lip, and handle supported by a lion's mask, the body painted with Neptune, Amphitrite and Tritons

Exhibited at the South Kensington Museum, 1862,
Catalogue No. 5288

Exhibited at the Burlington Fine Arts Club, 1887,
Catalogue No. 242

9091.

54 AN URBINO EWER—13 in. high—circa 1600—*Fabrique of the Patanazzi Family*

It has an oviform body, shaped spout, and serpent handle supported by a mask; the body is painted with the Hunting of the Calydonian Boar, with Raffaelesque ornament and gryphons on the neck and foot

3590.

55 AN URBINO PLATE— $9\frac{1}{4}$ in. diam.—dated 1544

It has a sunk centre and nearly flat rim, and is painted with the subject of Perseus and Andromeda, with a group of three figures in the centre representing Perseus setting out to deliver Andromeda; the back painted with an inscription and the date 1544

8091.

56 A GUBBIO DISH— $9\frac{3}{4}$ in. diam.—by Maestro Giorgio Andreoli
—signed, and dated 1528

It is painted with Aurora rising from the ocean in a two-horsed chariot, attended by two houris, after the engraving by Marc Antonio Raimondi of Raphael's fresco in the Palazzo della Farnesina at Rome (Bartsch 293), in colours lusted with ruby; the back painted with the mark B.A. (the A surmounted by a cross), and signed "Mo. Go. DA GUBBIO," with the date 1528, in lusted brown

Formerly in the Delsette Collection

*Exhibited at the South Kensington Museum, 1862,
Catalogue No. 5228*

*Exhibited at the Burlington Fine Arts Club, 1887,
Catalogue No. 293*

The mark B.A. is attributed by Lazari to Baldassare Manara

Mentioned by Fortnum in "Majolica in South Kensington Museum," London, 1873, p. 200

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 94

See Frati, "Di un' insigne Raccolta di Maioliche Dipinte," Bologna, 1844, p. 32

See Illustration

57 AN URBINO PLATE— $10\frac{1}{4}$ in. diam.—by Francesco Xanto
Avelli da Rovigo—signed, and dated 1531—lusted at
Gubbio

The dish has a sunk centre and flat border, painted in lusted colours with an allegorical subject, with a youth in the centre bowing before a goddess on the right, with a figure of Mercury on the left, and view of a town on a river in the background. The back is inscribed "PREMIASI ALFI CIASCU SEDODO IL MERTO. NOTA.," and signed "FRA: XANTO, AVELLI DA ROVIGO, I URBINO"

See Illustration

58 A DERUTA DISH— $18\frac{3}{4}$ in. diam.—circa 1520

21090

The dish is painted with the arms of Cardinal Lorenzo Pucci (born 1458; became Cardinal 1513; died 1531), with a grotesque monster on either side in yellow and green; the remainder of the design, which consists of a sleeping boy, cornucopia and arabesques, painted in shades of blue heightened with green and yellow, with a scroll bearing the words "SUB.UBRA.ALAR.TUAR.EGO.DORMIA" ("Beneath the shadow of thy wings I slept")

59 A SGRAFFIATO PLAQUE— $13\frac{1}{2}$ in. high, $10\frac{3}{4}$ in. wide—North Italian, circa 1490–1500

3590

It is modelled with the Virgin and Child in low relief, with figures of St. Roch and St. Sebastian standing on either side, and Angels above holding a crown and blowing trumpets. The pedestal, which supports the figure of the Virgin, is inscribed "AVE.REGINA.SELORUM." The figures painted in blue, green and yellow on a brown background

60 A PAIR OF URBINO PILGRIM-BOTTLES— $15\frac{1}{2}$ in. high—circa 1560–1580

18520

They are of pear shape, and painted with the four Evangelists on clouds, the shoulders modelled with handles in relief, designed as lions'-masks and serpents

61 A FAENZA PLATE— $9\frac{3}{4}$ in. diam.—circa 1480–1500

26020

It is flat, and painted in the centre with a spray of foliage in blue, yellow and green on a brown medallion; the border decorated with friezes of scale pattern, diaper ornament and beading in brown and blue; the back painted with petal-shaped panels in brown and blue, and with a mark in the centre, the letter F(?) intersected with a scroll

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 117

- 62 A CAFFAGGIOLO DISH— $8\frac{3}{4}$ in. diam.—circa 1510—mark R
in blue—in mosaic marble frame

Painted with three Cupids tormenting a captive Centaur, which they are tying with cords to a Renaissance column, a sword and musical instruments lying on the ground; the subject painted in buff, yellow, green and blue on a dark blue background

*Exhibited at the Burlington Fine Arts Club, 1887,
Catalogue No. 323*

*Mentioned by Fortnum in "Majolica," Oxford, 1896,
p. 268, Mark No. 352*

*Mentioned by Argnani, "Le Ceramiche e Maioliche
Faentine . . . fino al Principio del Secolo XVI. Faenza,"
1889, p. 80 (Pl. XIX., Mark 59), where it is stated to be
Faentine, of uncertain fabrique*

*Mentioned by Guasti, "Di Caffaggiolo e d'altre Fabbriche
di Ceramiche in Toscana," Florence, 1902, p. 222*

*Mentioned by W. Chaffers in "Marks and Monograms
on Pottery and Porcelain," 6th Ed., p. 119*

See Illustration

- 63 AN URBINO DISH— $8\frac{3}{4}$ in. diam.—dated 1539, and lustred at
Gubbio

The dish has a slightly sunk centre and flat rim, painted in colours with the subject of Venus and Cupid and architectural background, in colours lustred in gold and ruby, the figures adapted from Raphael's drawing of the Marriage of Alexander and Roxana, engraved by Giovanni Giacomo Caraglio (Bartsch 62); the back inscribed with the subject in blue, with the date 1539 and the artist's monogram

See Illustration

- 64 AN URBINO DISH— $15\frac{3}{4}$ in. diam.—circa 1560–1570—*Fabrique of the Fontana Family* 809.

It has a slightly raised centre, painted with Venus and Cupid on a black medallion surrounded by a frieze of Raffaelesque ornament on white ground; the well painted with medallions of the Cardinal Virtues in brown and arabesque foliage in grisaille on blue ground; the rim painted with Amorini in grisaille and scrollwork in brown on black ground

- 65 AN URBINO DISH— $18\frac{1}{2}$ in. diam.—dated 1549—signed MAZO 160

It is painted with an allegorical subject with numerous figures in a landscape, and with a long Latin inscription at the back describing the subject

- 66 A FAENZA PLAQUE—13 in. by 9 in.—dated 1477

The plaque is modelled in high relief with the Virgin and Child enthroned beneath an architectural canopy; the background painted with vases of flowers in blue and brown; beneath the figures is inscribed the date 709.

A plaque of similar style and subject, bearing the same date, is illustrated in Argenti, "Ceramiche e Maioliche Archiche Faentine," Faenza, 1903

See Illustration

- 67 AN URBINO LARGE DISH—29 in. diam.—circa 1600–1650 1709

Entirely painted with a hunting scene, with men spearing a boar in the centre, and a procession of figures in the background carrying home dead game; on the left is a group of buildings, one of which is painted with a coat-of-arms

- 68 A PAIR OF CASTELLI VASES—32 in. high—17th Century 329

They have oviform bodies, and handles modelled as winged caryatid figures; the bodies painted with the Nativity, the Resurrection, the Martyrdom of St. Bartholomew, and the Entombment, the subject on one side being in colours and on the other in blue, the feet painted with inscriptions

69 A MAJOLICA DISH—24 in. diam.—circa 1600

2090

It is painted with a vintage scene, with Bacchus seated on a barrel, Pomona and other figures carrying baskets of grapes

70 A FAENZA DISH—18 in. diam.—circa 1520

3000

The centre is painted with the execution of a prisoner before a victorious general, in shades of blue, green and yellow; the border painted with portraits in colours in diamond-shaped lozenges, and Classical heads in buff in circular medallions, while between these are Cupids with musical instruments and playing games, while some are carrying balls bearing the mark of the Casa Pirota fabrique, a crossed circle with a pellet in one quarter, the background of the border being coloured a dark blue

See Illustration

71 AN URBINO DISH—17 in. diam.—circa 1550

7090

It is painted with the subject of Apollo and Artemis slaying the sons and daughters of Niobe, with an inscription relating to the subject at the back

72 AN URBINO DISH—26 in. wide—circa 1600—by Alfonso Patanazzi

11200

It has a raised centre and sunk panels round the well, the centre painted with a group of Roman soldiers, and the well and border with Raffælesque ornament of caryatid figures, gryphons, &c.; the rim inscribed "ALFONSO PATANAZZI INVENTIT" and "URBINI"

73 A DERUTA DISH—22 in. diam.—circa 1500

The centre is painted with two Cupids, with a vase between them upon which they are holding an open book, painted in green, orange and yellow on dark blue ground; the border painted with Cupids, gryphons and lions in panels divided by bands of blue and white foliage

7090

- 74 A PESARO DISH— $16\frac{1}{2}$ diam.—dated 1552—*Fabrique of the Lanfranchi Family* 1809

It is painted with Aurelian riding in triumph preceded by Zenobia, captive Queen of Palmyra; the back inscribed "ZANOBIA SUBITEA AURELIANO IMPERATOR IN SIEME CON LI FIGLI FATO IN PESARO 1552" ("THE EMPEROR AURELIAN SUBDUES ZENOBIA WITH HER SONS. MADE AT PESARO")

From the Soltikoff Collection

Mentioned by Fortnum in "Majolica in the South Kensington Museum," London, 1873, p. 160, and in "Majolica," Oxford, 1896, p. 152

- 75 A SGRAFFIATO DISH—18 in. diam.—North Italian, 16th Century 959

It is incised with the subject of St. Sebastian, with tree stumps on either side, painted in cream and green on a light brown background

- 76 AN URBINO TAZZA— $11\frac{1}{2}$ in. diam.—by Francesco Xanto Avelli da Rovigo—signed, and dated 1523—lusted at Gubbio 2099

It is painted with the subject of Mucius Scaevola before King Porsenna, in colours, lusted with gold and ruby. The figures of Mucius and the man and boy by the altar are adapted from Raphael's drawing of the Marriage of Alexander and Roxana, engraved by Giovanni Giacomo Caraglio; the dish is inscribed at the back with the subject of the painting, and is signed "FRA: XATE. A. DA ROUIGO, URBINO"

See Illustration

- 77 A VENICE PHARMACY-JAR—13 in. high—circa 1560 2259

It is of cylindrical shape, painted with a portrait of a lady in a medallion encircled by a laurel wreath, with a groundwork of musical instruments on dark blue ground; at the back is a shield painted with the name of the drug in Gothic characters, and supported by caryatid figures; over the shield has been painted the arms of a Cardinal, now nearly obliterated; the neck and foot painted with a green laurel wreath

The attribution of this and the two following lots to Venice is in accordance with the opinion of Von Falke ("Majolika," Berlin, 1896, p. 139) 2099

78 THE COMPANION PHARMACY-JAR—13 in. high—circa 1560

Of nearly similar design to the preceding, but painted with medallion portraits of a girl and youth encircled by laurel wreaths, and the inscribed tablet shows traces of having been painted with the arms of a Cardinal of the Medici family

79 Two VENICE PHARMACY-JARS—11½ in. high—circa 1560

Of oviform shape, painted with St. Catherine of Alexandria and St. Sebastian in oval medallions, on a groundwork of arabesque foliage with blue background

80 A FAENZA PLAQUE—18 in. square—circa 1480

The plaque is painted with the subject of the Annunciation in shades of blue, yellow, green and manganese, and depicts the Virgin standing on a tessellated pavement beneath a castellated canopy, with the Angel Gabriel kneeling before her and holding a lily; the border painted with trefoils in black on yellow ground

On the wall in the background is painted the letter A surmounted by a cross

See Illustration

81 A DELLA-ROBIA RONDEL—19 in. diam.—circa 1500

The centre is modelled with a group of the Virgin and Child in relief, covered with a white glaze on blue background gilt with stars, the border modelled as a wreath of foliage painted in colours

- 82 AN URBINO CISTERN— $12\frac{1}{2}$ in. high, 22 in. diam.—
Fabrique of the Fontana Family, circa 1560 33090.

The cistern is of circular shape, with three scroll supports modelled as lions' masks, claws and acanthus leaves, the side of the exterior modelled with swags of fruit and flowers in high relief supported by lions' masks, the interior painted with a battle scene from the Wars of the Romans and Carthaginians, probably by Orazio Fontana; the sides painted with Raffaelesque ornament consisting of caryatid figures, drapery festoons and gryphons supporting medallions

From the Palazzo Borghese, Rome

From Stowe

Figured in Marryat's "Pottery and Porcelain," 3rd Ed., London, 1868, fig. 35, p. 97

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5258

Exhibited at the Burlington Fine Arts Club, 1887, Catalogue No. 230

Mentioned by Fortnum in "Majolica in the South Kensington Museum," London, 1873, p. 341, and "Majolica," Oxford, 1896, p. 207

- 83 A FAENZA DISH— $14\frac{1}{4}$ in. diam.—circa 1510 20092 Spec.

The dish has a slightly raised centre and sloping rim, the centre painted with the Birth of Adonis in blue, green, yellow and brown, encircled by beading in green, yellow and brown; the border painted with arabesques, masks, clasped hands and vases, in blue on white ground with yellow edge

The back entirely covered with a design of arabesque foliage painted in blue on white ground

See Illustration

- 84 A FAENZA DISH—13 in. diam.—circa 1510 7091

The dish has a raised centre, painted with a coat-of-arms in blue, brown and yellow, and encircled by a chain-pattern band in blue and white on green ground, the well and narrow rim painted with Classical medallion heads, a stag, hound, Cherubs, dolphins and military trophies in yellow and green on blue ground

The back painted with a shield in blue, with the monogram A.P. in the centre

See Illustration

85 A DELLA-ROBBIA FIGURE— $25\frac{1}{2}$ in. high—circa 1600 169p

The figure represents Judith holding the head of Holofernes in her left hand, and the hilt of a sword aloft in her right hand, and standing over the prostrate figure; the plinth modelled with a frieze of figures in low relief, and coloured yellow

Rosenbach

86 AN URBINO CISTERN—8 in. high, 15 in. diam.—circa 1560 200 p.

It is of trefoil shape, with three scroll handles; the exterior modelled with Satyrs' masks and vine branches in low relief, painted yellow and green on dark blue ground; the interior painted with the Rape of Helen, after the engraving of a drawing by Raphael, attributed to Marc Antonio Raimondi (Bartsch 209)

Exhibited at the South Kensington Museum, 1860

87 A CASTEL-DURANTE VASE AND COVER—dated 1562—16 in. high 210 p.

+
88

It is of pear shape, painted with gryphons and Cherubs' heads, shields and trophies in grisaille and green on dark blue ground, the shields inscribed with the date 1562; around the shoulder runs a frieze painted with gryphons in blue, and a shield-of-arms in colours; the neck and foot encircled by laurel wreaths

Immer

*Exhibited at the South Kensington Museum, 1862,
Catalogue No. 5289*

88 THE COMPANION VASE AND COVER—16 in. high—circa 1560

Of similar form to the preceding, but the decoration consists of caryatid figures, Cupids, dolphins and trophies of arms painted in grisaille on red, yellow and green bands

*Exhibited at the South Kensington Museum, 1862,
Catalogue No. 2590*

- 89 A FAENZA PLATE— $10\frac{1}{2}$ in. diam.—signed F. R.—Casa Pirota 410
Fabrique, circa 1530-1540 . *Spero-*

The plate has a sunk centre and flat rim; the latter painted with Dido receiving Aeneas, after one of the illustrations of Virgil's "Aeneid," by Raphael, known as the "Quos Ego" series, engraved by Marc Antonio Raimondi (Bartsch 352), with a stone in the foreground inscribed "AENEAM RECIPIT. T. PULORA CAR RAGINE DIDO"; the centre represents the death of Dido, and the well is decorated with rosettes in "bianco sopra bianco"

Mentioned by Marryat, "Pottery and Porcelain," 3rd Ed., London, 1868, p. 77

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 122

See Illustration

- 90 AN URBINO DISH— $10\frac{1}{2}$ in. diam.—by Francesco Xanto Avelli 110
da Rovigo—signed, and dated 1540 *g.*

The dish is painted with the subject of Polyphemus hurling a rock at Acis and Galatea, with a mountainous landscape and buildings in the background

The back is painted with an inscription, the signature of the artist, and the date in blue

Formerly in the Delsette collection. See Frati, "Di un'insigne Raccolta di Maioliche Dipinte," Bologna, 1844, p. 39

See Illustration

- 91 A SGRAFFIATO PLAQUE—15 in. high, 11 in. diam.—North 52
Italian, early 16th Century

It is modelled in relief with the Virgin adoring the Infant Saviour, with trees in the background, painted in blue, yellow and green on a light brown ground; the top incised with the inscription, "QUEM GENUIT ADORAVIT"

92. A CASTELLI OR URBINO PLAQUE—17 in. by $15\frac{1}{2}$ in.—
dated 1571 *32*

It is painted with the subject of the Annunciation in colours, with the date inscribed on the base of the pedestal before which the Virgin is kneeling; the border coloured blue

Purchased in 1859 from the Marchese Ugolino della Gherardesca, Florence

- 93 A CASTELLI PLAQUE— $14\frac{1}{2}$ in. by $13\frac{1}{2}$ in.—*early 18th Century* 1290.

Painted with the subject of Ecce Homo, with a group of numerous figures before a Classical building

- 94 AN URBINO CISTERN— $9\frac{1}{2}$ in. high, 19 in. wide—*circa 1560* 2

It is of trefoil shape, with three handles modelled with grotesque masks and terminating in scrollwork on the rim; the exterior painted with mountainous landscapes, and the interior with the challenge of the Muses by the daughters of Pierus ("Le Defi des Pierides"), from the engraving by Enea Vico, dated 1553, of a painting, now in the Louvre, by Giovanni Battista Rossi, formerly attributed to Pierino del Vaga (Bartsch 28)

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5281

- 95 A CASTELLI VASE—27 in. high—*circa 1650* 1090.

It has an oviform body and scroll handles, and is painted with Christ and the Woman of Samaria and the Sacrifice of Isaac, with inscribed panels on the foot

- 96 AN URBINO CISTERN—16 in. high, 27 in. wide—*circa 1630* 75.90

It is of oval shape, supported by four claw feet, and with handles formed as winged caryatid figures at the ends, the interior painted with Marine Deities and fishes, and the rim and gadrooned sides painted with Raffaelesque ornament

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5297

- 97 A FAENZA PHARMACY-JAR— $10\frac{1}{2}$ in. high, $7\frac{3}{4}$ in. diam.—*circa 1470-1480* 1203.70

The jar is nearly cylindrical, the centre painted with profile portraits of a girl and youth in 15th Century costume, with a vase of carnations in blue, brown and green, the reverse of the jar being occupied by a brown band of arabesque foliage painted in polychrome

See Illustration

200

98 AN URBINO CISTERN— $11\frac{1}{2}$ in. high, 19 in. wide—circa 1560 141 g.

It is of trefoil shape, supported by three claw feet, and with mask and scroll handles; the exterior painted with landscapes and the interior with the Triumph of Galatea, from the engraving by Marc Antonio Raimondi (Bartsch 350) of Raphael's Fresco in the Palazzo della Farnesina at Rome Ston.

Exhibited at the South Kensington Museum, 1862

99 A CASTEL-DURANTE DISH— $16\frac{1}{4}$ in. diam.—circa 1540—framed 80 g.

The centre is painted with Lucretia stabbing herself, and a landscape in the background, encircled by a wreath of fruit and foliage, the remainder of the surface of the centre and rim covered with scrollwork in "bianco sopra bianco," with a narrow border of foliage and acorns painted in green round the edge Ston.

A dish similarly decorated is in the Victoria and Albert Museum, No. 650—1884

100 AN URBINO DISH—12 in. diam.—circa 1540—framed 70 g.

Painted with the subject of the Wooden Horse of Troy, with buildings in the background, and inscription relating to the subject at the back R. bridge.

101 A GUBBIO SALTCELLAR— $2\frac{1}{4}$ in. high, $5\frac{1}{2}$ in. diam.—circa 1530 150 g.

It is of hexagonal shape, and is reversible, each surface painted with scroll foliage in lusted ruby and brown on blue ground, the two surfaces being connected by baluster-shaped columns

102 AN URBINO VASE— $9\frac{1}{4}$ in. high—circa 1560 22 g.

It is of oviform shape and fluted, with serpent handles supported by masks, the body painted with Raffaelesque ornaments consisting of caryatid figures and arabesques

103 A DERUTA DISH—13 in. diam.—lusted at Gubbio, circa 1510 620 g. Soldaten.

It is painted with a profile portrait of a Classical warrior, wearing decorated armour with large helmet with plume, painted in lusted brown and ruby on blue background

12. 104 TWO FAENZA PHARMACY-JARS—12 in. high—circa 1550 3830

They have slightly shaped sides, and are painted with figures of Saints in oval medallions on a groundwork of scroll foliage with blue background; beneath the figures are oblong tablets inscribed with the names of drugs

105 AN URBINO DISH—11 in. diam.—circa 1540 695 1/2

It has a slightly raised centre and fluted border, and is painted with a view in a nunnery, with a group of nuns seated spinning

106 A PAIR OF URBINO EWERS—14 in. high—circa 1580 3 1/2 1/2 1/2

They have ribs in relief round the bodies, serpent handles and dolphin spouts; the decoration consists of friezes of Raffaelesque ornament comprising caryatid figures and arabesques divided by blue, green and brown bands

107 THREE URBINO FIGURES OF PARROTS—4 1/2 in. high—late 17th Century 1067

They are in various attitudes, and painted blue, green, yellow and brown

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5287

108 AN URBINO PLATE—10 1/2 in. diam.—circa 1580 75

It is painted with a shield-of-arms, surrounded by Cupids and Raffaelesque ornament

From the Palazzo di Catajo, near Padua

109 AN URBINO SMALL PLATE—8 in. diam.—circa 1550 595

It has a sunk centre and flat rim, and is painted with the subject of Susannah and the Elders

110 AN URBINO PLATE—7 3/4 in. diam.—circa 1540 171

It is painted with trophies of arms in colours on blue ground

111 TWO URBINO COVERS— $7\frac{1}{2}$ in. diam.—circa 1560 1890

One is painted with an accouchement scene, in border of Raffaelesque ornament, with Cupid riding a dolphin on the reverse

The other painted with Clotho spinning, and a figure of Pomona on the reverse

112 A FAENZA DISH—10 in. diam.—lusted at Gubbio, circa 1520 920

It has a sunk centre and flat rim, the border painted with Europa among the Herd of Agenor, and the centre with Europa crossing the sea on the Bull, the whole design being in colours lusted in ruby and gold, and with a wide gold band round the well

The figure of the bull in the foreground and the central subject are adapted from a woodcut in a Venetian edition of the Metamorphoses of Ovid (Ovidii Metamorphoses cum Raphaelis Regii enarraticnibus, Venice, 1493, p. 28)

See Illustration

113 AN URBINO PLATE— $9\frac{3}{4}$ in. diam.—probably by Francesco Xanto Avelli da Rovigo—lusted at Gubbio, by Maestro Giorgio Andreoli—signed, and dated 1529 620

The dish has a sunk centre and flat rim, the whole occupied by a representation of the Vision of St. Hubert, painted in colours and lusted in ruby and gold

The back is signed in lusted red, "MO. GO. DA UGUBIO," with the date 1529, and four arabesques in lusted ruby and brown round the border

See Illustration

114 A PAVIA BOTTLE— $12\frac{1}{2}$ in. high—circa 1680 990

It is incised with a design of Cupid and a courtier among arabesque foliage, with fluting on the neck, the whole covered with a brown glaze on dark brown background

115 AN URBINO EWER— $12\frac{3}{4}$ in. high—circa 1580 4090

It has an oviform body, and handles formed as a coiled serpent supported by a mask; the body painted with a group of figures seated in a tent

116 AN URBINO EWER— $15\frac{1}{4}$ in. high—circa 1560 5590

It has a scroll spout, supported by a winged bust, and twisted handle; the body divided by horizontal friezes, and painted with Raffaelesque ornament

Exhibited at the South Kensington Museum, 1862, Catalogue No. 5274

Exhibited at the Burlington Fine Arts Club, 1887 Catalogue No. 240

117 AN URBINO DISH—18 in. diam.—circa 1560 690

It has a slightly raised boss in the centre painted with a coat-of-arms; the border and rim decorated in a similar manner to the preceding ewer with Raffaelesque ornament and caryatid figures

118 AN URBINO EWER— $8\frac{1}{4}$ in. high—circa 1560 5010

It is modelled in the shape of a bird, the spout formed as a monster's head, and the end modelled with a mask; the front of the vessel is painted with a figure of Minerva holding a shield

119 TWO URBINO FIGURES OF LIONS— $9\frac{1}{2}$ in. high—circa 1580 750

They are seated, and painted yellow, blue and white, on oblong plinths coloured dark blue and green

120 TWO URBINO SALTCELLERS— $6\frac{1}{4}$ in. high—circa 1580 1720

One of oval shape, modelled with masks and scrollwork, and surmounted by two small figures of Amorini holding shells, the receptacle for the salt painted with a figure on blue ground, and the sides painted with Raffaelesque ornaments

The other, of square shape, painted with Raffaelesque ornament and moulded with scrolls at the corners

121 AN URBINO EWER— $6\frac{3}{4}$ in. high—circa 1550 5090

It is shaped as a grotesque monster, with mask spout and handle formed as a winged dragon; the front painted with a figure of Prudence

122 AN URBINO SALTCELLAR—5 in. high—circa 1580 1290

Of square shape, modelled with rams' heads at the corners; the receptacle painted with Cupid in grisaille on brown ground, and the sides with shields charged with crowned eagles and Raffaelesque ornament

123 A FORLI DISH—15½ in. diam.—by Leochadius Solombrinus, signed, and dated 1555 1109

It is painted with the Marriage of Alexander and Roxana from the engraving by Giovanni Giacomo Caraglio of the drawing by Raphael (Bartsch 62); on the back is a scroll cartouche in blue, containing the signature "LEOCHADIUS. SOLOBRINUS. PISIT FUOROLIVOM ECE MDLV"

This is the earliest dated piece bearing the painter's signature

Formerly in the Delsette Collection

Mentioned by Marryat in "History of Pottery and Porcelain," 3rd Ed., London, 1868, p. 77

Mentioned by Fortnum, "Majolica in the South Kensington Museum," London, 1873, p. 545, and "Majolica," Oxford, 1896, p. 280

Mentioned by Von Falke, "Majolika," Berlin, 1896, p. 112

Mentioned by W. Chaffers in "Marks and Monograms on Pottery and Porcelain," 6th Ed., p. 131

124 A CASTELLI DISH—13 in. diam.—18th Century 290

Painted with a Roman General riding in triumph in a chariot, surrounded by soldiers and captives

125 AN URBINO DISH—17¼ in. diam.—circa 1550 5290

It is painted with Apollo on Mount Parnassus, surrounded by the Nine Muses and Poets, in the foreground Pegasus; the design after the engraving by Marc Antonio Raimondi, of a drawing by Raphael (Bartsch 247); the back painted with a coat-of-arms and inscription

126 AN URBINO DISH—16½ in. diam.—circa 1550 3890

Painted with soldiers laying down their arms before the tent of Scipio, with an inscription relating to the subject on the back

- 127 AN URBINO OBLONG PEDESTAL—6 *in. high*, 15 *in. wide*—
circa 1570

It is of scroll outline, and fitted with a small drawer at each end, the angles modelled with winged caryatid figures and scrollwork, and the sides painted with Raffaelesque ornament and medallions of Cupids, the top painted with an oblong tablet inscribed "URBINO," and supported by gryphons

- 128 AN URBINO CISTERN—5½ *in. high*, 11½ *in. diam.*—*circa 1580*

It is of hexagonal shape, the border modelled with winged caryatid figures and scrollwork, the sides painted with Raffaelesque ornament and small medallions, and the interior with dolphins and waves

- 129 A DELLA-ROBBIA PLAQUE—30 *in. diam.*—*early 16th Century*

The centre modelled with the Virgin and Saviour in relief, covered with a white glaze on blue background, and enclosed within a wreath of fruit and foliage painted in natural colours

End of First Day's Sale

Second Day's Sale.

On WEDNESDAY, JULY 8, 1925,

AT ONE O'CLOCK PRECISELY.

JEWELLERY AND BIJOUTERIE.

130 A LOCKET—*English, late 16th Century*

Of gold, of oval shape, one side chased with a coat-of-arms and the other with a shield on a ground of blue enamel; suspended from a gold chain 24 9 0

131 THE BADGE OF THE ORDER OF THE BATH—*English, 17th Century* 80 9 0

Of enamelled gold, with pendant pearl attached, with three crowns in the centre, and the motto round the border on red enamel ground

From the Collection of Sir J. C. Robinson, C.B.

*Exhibited at the Burlington Fine Arts Club, 1897,
Illustrated Catalogue, p. 59*

Exhibited at the Victoria and Albert Museum, 1901

132 THE BADGE OF THE ORDER OF THE BATH—*English, 18th Century* 28 9 0

Of gold, the three crowns and other emblems in openwork, and motto in relief; a loop for suspension at the top

133 THE JEWEL OF THE ORDER OF THE GARTER, "THE LESSER GEORGE"—*English, first half of the 17th Century* 530 9 0

The jewel is that worn by Thomas Wentworth, Earl of Strafford, Minister to Charles I. An onyx cameo of three strata carved with St. George and the Dragon, set in gold with border of eight rose diamonds and the back enamelled with the same subject. Enclosed within the Garter with motto in gold on translucent blue enamel ground

*Exhibited at the Burlington Fine Arts Club, 1897,
Illustrated Catalogue, p. 59*

Exhibited at the Victoria and Albert Museum, 1901

134 A PENDANT JEWEL—*English, 17th Century* 42 g. sink

Formed of an onyx cameo carved with St. George and the Dragon in two strata, in gold frame; the back chased with the same subject and partly enamelled

135 TWO PENDANTS—*17th Century* 8 g.

One of gold with foliage border, enamelled in colours and set with pearls, containing small verre-églomisé plaques; the other formed of an onyx cameo carved with two monkeys, and with enamelled gold frame

136 A PENDANT—*Spanish, 16th Century* 90 g.

Of gold, in the form of the Sacred Monogram, set with table diamonds, the borders of the setting enamelled black

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Burlington Fine Arts Club, 1897, Illustrated Catalogue, p. 59

Exhibited at the Victoria and Albert Museum, 1901

137 A PENDANT—*Spanish, 16th Century* 13 g.

Of gold, set with a large faceted garnet and peridot in gold foliage borders, slightly enamelled, and with sapphire drop; the back enamelled with an inscription

138 A PENDANT—*Spanish, 16th Century* 10 g.

Of gold, chased with scroll-work and partly enamelled blue, green and white, set with an amethyst and small garnets, and with pearl drop

Exhibited at the South Kensington Museum, 1881, No. 498

139 A PENDANT—*Spanish, 16th Century* 3 g.

Of gold, formed as a niche, enamelled blue, green and white, and with a carved coral group of the Virgin and Child in the centre, with three pearl drops

Exhibited at the South Kensington Museum, 1881, No. 501

140 A CRUCIFIX—*Spanish, 16th Century* 3 g.

Of gold, the figure of Christ partly enamelled white and the cross enamelled with emblems and foliage in blue and green, with two pearls attached

Exhibited at the South Kensington Museum, 1881

141 A PENDANT—*Spanish, 16th Century* 7890

Of gold, formed as a dog standing on an arch, partly enamelled white and set with emeralds and rubies, with three pearl drops, and gold chain for suspension

*Exhibited at the South Kensington Museum, 1881,
No. 510*

142 A PENDANT—*Spanish, 16th Century* 5290.72

Formed as a figure of an eagle, composed of a baroque pearl and gold, with pearls attached at the ends of the wings, the bird standing on a perch set with a ruby, and with pearl and emerald drop

*Exhibited at the South Kensington Museum, 1881,
No. 499*

143 A PENDANT—*Spanish, second half of the 16th Century* 7890

Of enamelled gold in the form of a crab, the body set with a cabochon emerald, and with cabochon emerald drop; the ends of the claws set with rubies

*Exhibited at the South Kensington Museum, 1881,
No. 496*

144 TWO PENDANT RELIQUARIES—*Spanish, late 16th Century* 1900

Of gold, the sides pierced with foliage, partly enamelled, and one set with pearls, with rock-crystal sides to enclose the relics

145 TWO CRUCIFIXES—*Spanish, late 16th Century*

Of gold, the figures partly enamelled white; the crosses enamelled green and black

146 A TOOTH PICK—*Spanish, circa 1600*

Of gold, in the form of a dragon, partly enamelled and hung with a pearl

147 A PENDANT—*Indo-Portuguese, early 17th Century*

In the form of a salamander, formed of a baroque pearl in emerald borders, with pearl chain and drops

148 A PENDANT CROSS—*Spanish, early 17th Century* 4690

Of gold, enamelled with scroll-work in black, and containing small box-wood carvings with scenes from the Life of Christ

*Exhibited at the South Kensington Museum, 1881,
No. 524*

149 TWO PENDANTS—*Spanish, 17th Century* 26 7/8

One of gold, chased with St. Joseph and the Virgin, and partly enamelled, mounted in silver-gilt frame; the other of gold chased as a trophy, and partly enamelled, with a small group of the Virgin in the centre

150 A PENDANT—*Spanish, 17th Century* 23 3/4 male

Formed as a silver filigree frame, with pearl drop, and enclosing a verre-eglomisé plaque, painted with the Holy Family

151 THE BADGE OF THE ORDER OF CHRIST OF PORTUGAL—*Portuguese, 18th Century* 2 1/2

Set with garnets and diamonds

152 A PENDANT—*Spanish, early 17th Century* 4 1/2

Of gold, chased with the Virgin and Angels, enamelled red, blue and green and set with crystals and pearl drops

Exhibited at the South Kensington Museum, 1881, No. 503

153 A PENDANT—*Spanish, 17th Century* 2 1/2

Of gold, chased with a winged caryatid figure discharging an arrow, partly enamelled, and set with small diamonds and pearls

154 A SEAL—*German, early 18th Century* 22 3/4

Of bluish chalcedony, engraved with the Arms of George II., and with gold mount enamelled with scroll-work and foliage in blue, green and white

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Burlington Fine Arts Club, 1897, Illustrated Catalogue, p. 63

155 A CIRCULAR PENDANT—*German, 15th Century* 1 5/8

Of gold, of circular shape, enclosing a kneeling figure of the Angel of St. Matthew, partly enamelled, and the back engraved with St. John the Baptist; the border set with pearls

156 A LOCKET AND PENDANT—*Spanish, 18th Century* 2 1/2

The locket of gold, set with two enamel plaques, painted with the Circumcision and St. John the Baptist; the pendant of gold enclosing small paintings of St. Joseph and the Virgin

157 TWO CROSSES—*Spanish, 17th Century; AND A CROSS—Græco-Russian, 17th Century* *167-168*

The Spanish crosses are of silver and silver-gilt, designed as the Cross of Caravaca; the Græco-Russian cross of silver

158 TWO PENDANTS—*17th Century* *169-170*

One of rock crystal, formed as a shell, mounted in gold; the other of gold and enamel pierced with a monogram

159 A LOCKET—*North Italian, late 15th Century* *171*

The frame of silver-gilt, chased with rosettes and scrolls and set with enamel plaques painted with the Virgin and Child, St. Jerome, St. Lawrence and St. Lucy, with inscriptions round the border

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Burlington Fine Arts Club, 1897, Illustrated Catalogue, p. 60

Exhibited at the Victoria and Albert Museum, 1901

ROCK CRYSTAL.

160 A CUP AND COVER— $5\frac{1}{2}$ in. high—*Italian, 17th Century* *172*

It is shaped as a deep bowl, carved with fluting round the lower part, and engraved with arabesques, the cover and circular foot similarly decorated, with two scroll handles and a loop knob on the cover. The handles and stem mounted with gold bands, decorated with beading in black enamel

161 A BOWL—5 in. diam., 2 in. high—*Italian, 16th Century* *3490*

Carved on the exterior with spiral fluting, and mounted at a somewhat later date with silver-gilt handles chased with scrollwork, and plain circular foot

162 A CUP AND COVER— $5\frac{1}{4}$ in. high—*Italian, 16th Century* *4290*

It is formed as a shell, the cover carved with a dolphin and waves and with a horned mask at the back of the bowl, on spreading stem and circular foot, carved with vertical fluting; the stem mounted at a later date with a silver-gilt knob enamelled with foliage in black

163 AN EWER AND COVER— $10\frac{1}{2}$ in. high—*Italian, 16th Century* 150

The body of the ewer is formed as a tapering cylinder slightly flattened, the lower part carved with vertical fluting, and the front carved with a caryatid female figure terminating in foliage, the back carved with acanthus leaves issuing from a shell, the cover of rock crystal carved as a dome

Mounted on a gold foot of circular shape, the upper surface enamelled with foliage in black; the sides of the ewer studded with small gold medallions chased as rosettes, the lip mounted with silver-gilt and with a silver-gilt handle chased as coiled serpents

See Illustration

164 A PAIR OF SACRAMENTAL CRUETS— $6\frac{3}{4}$ in. high—*South German, middle of the 16th Century* 470

The bodies of the cruets are formed of polygonal bottles of rock crystal, mounted with silver-gilt necks, covers, handles and plinths; the neck mounts delicately pierced with panels of Gothic tracery, and the covers chased with beading and strap-work and surmounted by knobs chased with cherubs, the handles finely chased with caryatid female figures and strap-work terminating below in birds' claws

The stems chased with fluting, and the circular feet with borders of acanthus foliage

See Illustration

165 AN EWER AND COVER—7 in. high—*Italian, 17th Century* 700

The barrel tapers towards the lip, and is engraved with festoons of foliage and a frieze of arabesques, the cover domed and carved with fluting and the handle formed as an S-shaped scroll

It is mounted with a short silver-gilt spout, silver-gilt borders and handle mounts slightly engraved

166 A TAZZA— $6\frac{1}{2}$ in. high, $7\frac{3}{4}$ in. wide—*Italian, 17th Century* 500

It is shaped as an oval bowl engraved with arabesques, and with three handles carved as dolphins, supported on a baluster stem and oval foot mounted with silver-gilt bands slightly engraved

167 A CUP— $5\frac{3}{4}$ in. high—*Italian, 16th Century* 480

It is formed as a shell carved with acanthus leaves and supported on a short stem and oval foot carved with fluting; the foot mounted at a later date with a gold border partly enamelled black and white

168 A BOTTLE— $6\frac{3}{4}$ in. long—*Italian, 16th Century* 480

It is formed as a turtle, the markings of the shell engraved and the fins carved, the head forming the neck of the bottle, the lip mounted with gold at a later date, and partly enamelled

- 169 A VESSEL— $6\frac{1}{2}$ in. high—Italian, 17th Century 4590

It is formed as a fish, and the tail end carved as a mask studded with carbuncles and turquoise and with silver filigree top, on stem and foot of rock crystal with silver filigree bands set with stones

- 170 A TAZZA—6 in. high, $10\frac{1}{2}$ in. wide—Italian, 17th Century 4800

It is shaped as a shallow oval bowl with lobed sides and plain loop handle at each end, supported on a pear-shaped stem, carved with fluting, and oval foot

- 171 A BÉNITIÈRE—8 in. high—Italian, 17th Century 2890

It has a shield-shaped back with a receptacle in the centre containing a wax medallion with portrait of a bishop, the stoop of octagonal shape, the cover mounted with silver corded borders; in leather-covered case stamped with the arms of France and fleur-de-lys gilt on a red ground

- 172 A TAZZA— $6\frac{1}{2}$ in. high, $6\frac{3}{4}$ in. wide 6290

It has an oval bowl supported on a fluted oviform stem and oval foot, the bowl and foot engraved with ribands and arabesques in the 16th Century taste, and mounted with gold borders enamelled with key pattern in black

- 173 A CUP—12 in. high 7290

Formed of a beaker-shaped cup of faceted crystal on crystal stem and octagonal foot, the whole mounted with bronze gilt borders chased with caryatid figures, the handles surmounted by gryphons

IVORIES.

- 174 A GROUP OF THE VIRGIN AND INFANT SAVIOUR— $12\frac{1}{4}$ in. high—French, 14th Century, on tortoiseshell and ebony stand 4500

The Virgin is standing holding the Infant Saviour on her left arm, and a fruit in her right hand; she is clad in long robes and has a veil over her head; the Saviour also wears a robe reaching to his feet

Exhibited at the South Kensington Museum, 1881, Catalogue No. 474

- 175 A GROUP OF THE VIRGIN AND INFANT SAVIOUR—13 in. high—French, 14th Century—on ebonised stand 7090

The Virgin is standing and holding the Infant Saviour on her left arm: she wears flowing robes, a portion being thrown over her head to form a veil, which is retained in position by a silver tiara

- 176 A DIPTYCH—opening $3\frac{3}{4}$ in. by $4\frac{1}{4}$ in.—French, 14th Century 29 50.

Each leaf is divided into two panels and carved with the Road to Calvary, the Virgin and Infant Saviour and Angels, the Crucifixion, and three Saints, the subjects being arranged beneath Gothic crocheted arches

- 177 A LEAF FROM A DIPTYCH— $2\frac{1}{2}$ in. by $1\frac{1}{4}$ in.—French, 14th Century 17 50

It is carved with the crucified Saviour with the Virgin and St. John at the foot of the Cross beneath Gothic arcading

- 178 A PAX— $4\frac{3}{4}$ in. high, $3\frac{1}{4}$ in. wide—Italian, first half of the 15th Century 24 90

It is of convex form with shaped top, and carved with the subject of the Annunciation with the Virgin kneeling before a prie-dieu and the Archangel Gabriel holding a sceptre; between them is a vase of lilies; at the top is carved Gothic arcading, and at the base the words "LAUS DEO" in Gothic characters

- 179 A PAX— $5\frac{1}{4}$ in. high, $3\frac{1}{4}$ in. wide—Italian, first half of the 15th Century 17 50

It is carved with St. George and the Dragon, the saint on horseback in full armour wielding a sword; beneath him is the dragon, and by its side kneels the Princess Sapra; to the left a King and Queen are on the walls of a city; the top carved with Gothic arches

- 180 TWO RELIEFS— $9\frac{1}{2}$ in. high, $9\frac{1}{2}$ in. wide—Italian, late 15th Century—in leather covered cases 22 90

One panel represents the triumph of Chastity with a draped female figure holding a flaming vase and lily standing on a chariot drawn by two unicorns and accompanied by female figures; the other represents the Triumph of Time, with a bearded male figure standing on a chariot drawn by two stags and accompanied by male figures

- 181 A FLUTE— $9\frac{3}{4}$ in. long—Italian, 17th Century 109

It is engraved near the mouthpiece with Orpheus charming the brutes, and the stem engraved with a wreath of vine foliage and grapes

- 182 A PLAQUE— $5\frac{1}{4}$ in. by $4\frac{1}{4}$ in.—Italian, early 19th Century 2 90

It is carved in relief with a portrait of Giovanni Villani, a Florentine historian who lived in the 14th Century and wrote "Storie Fiorentine"

- 183 A CASKET—4 in. high, $5\frac{3}{4}$ in. wide—Hispano-Moorish, 14th or 15th Century *9590*

It is of oblong shape composed of five ivory plaques, four of which are carved with bands of arabesques and foliage, among which are introduced small figures of lions and birds; it has been mounted with silver borders and gryphon feet

- 184 A HUNTING FLASK— $4\frac{1}{2}$ in. diam.—German, 16th Century *8890*

It is of circular shape and carved in low relief with stags, a boar and hounds; mounted with silver top chased with an eagle's head and foliage

From the Cadogan Collection

- 185 A CASKET— $7\frac{1}{2}$ in. wide—Indo-Portuguese, 17th Century *2690*

It has a domed top and is carved in low relief with a sleeping figure of Buddha lying in a thorn tree, birds, foliage and arabesques; it is mounted with silver corners and handles chased with cherubs, satyr's masks and scrollwork, and a lock escutcheon chased as a crown and double-headed eagle *small*

Exhibited at the Exhibition of Spanish and Portuguese Art at the South Kensington Museum, 1881, Catalogue No. 485

- 186 A CASKET— $3\frac{1}{2}$ in. high, $6\frac{3}{4}$ in. wide—Cingalese, 18th Century *1190*

It is entirely of ivory, the cover and sides carved with lions and birds among arabesque foliage with narrow borders of rosettes; mounted with silver borders and engraved lock escutcheon *small*

- 187 A CASKET— $5\frac{1}{2}$ in. high, 6 in. wide—North Italian, circa 1400 *5590 Webster*

It is of wood with shaped top, the sides overlaid with figures of courtiers and ladies carved in bone and partly gilt, with small spiral columns of bone at the angles, the lid decorated with geometrical patterns in ebony and ivory and with two figures of angels of carved bone

- 188 A TRIPTYCH— $10\frac{1}{4}$ in. high, $9\frac{3}{4}$ in. wide—North Italian, circa 1400 *1290*

It is of wood, the borders inlaid with riband friezes in ivory and coloured wood, the centre mounted with three bone plaques carved with the Crucifixion, the Virgin and St. John and Roman soldiers, and the wings each mounted with a bone plaque carved with an apostle and two women

- 189 A TRIPTYCH—15 in. high, $14\frac{1}{2}$ in. wide—French, 14th Century 800 gr.

It is of wood, the exterior painted with figures of St. Peter and St. Paul, the interior mounted with ivory reliefs with the crucified Saviour in the centre, with figures of the Virgin and St. John and two angels above on a gilt background, the wings mounted with ivory reliefs carved with the Betrayal, Judas receiving the thirty pieces of silver, the Flagellation and the Descent from the Cross beneath Gothic trefoil arches, the figures showing traces of paint and gilding

- 190 AN OBLONG PLAQUE— $6\frac{1}{4}$ in. by $11\frac{1}{2}$ in. 20 gr.

Carved in low relief with Amphitrite, Marine Deities, etc., in the Romanesque style of the 5th Century, and with a vineyard scene on the right

- 191 A HUNTING HORN— $14\frac{1}{2}$ in. long—French 17 gr.

Carved with a portrait of Francis I. of France, gryphons and arabesque foliage, and terminating in a wolf's head; mounted with silver mouthpiece

- 192 A TABLET— $7\frac{1}{2}$ in. by 5 in.—Indo-Portuguese, 18th Century 17 gr.

Carved with an allegorical subject with a winged figure holding a bow and arrow and standing on Cupid blindfolded, with a group of numerous figures in the background and a crucifix at the side

- 193 A STATUETTE—4 in. high—on oval pedestal—French, 18th Century 9 gr.

The figure represents a winged warrior wearing classical armour and holding a banner in his left hand, his right arm raised

- 194 HERCULES— $7\frac{1}{4}$ in. high—Italian, 17th Century 17 gr.

The statuette represents Hercules nude holding his club with both hands over his right shoulder, with a lion skin thrown over a rock behind him; on pedestal overlaid with tortoiseshell and set with ivory plaques carved with Cupids

- 195 A CYLINDRICAL CASE—4 in. long—German $5\frac{1}{2}$ gr.

It is carved with hunting scenes with equestrian and other figures, a stag, unicorn and gryphon

- 196 A BOX AND COVER— $4\frac{1}{2}$ in. high—Italian, 17th Century 62 gr.

Formed of an ivory cylinder carved with Amphitrite, mermaids, tritons and dolphins; mounted with silver cover, foot and lining

197 A HANDLE— $5\frac{1}{2}$ in. long 17

Carved with small figures in 17th Century costume on a ground-work of Gothic tracery and chequer pattern

198 A STANDING CUP AND COVER—20 in. high 5290. Lybary

Formed of an ivory cylinder, probably French, carved with a frieze of Amorini in relief; mounted with English silver-gilt cover, chased with Amphitrite and dolphins, and silver-gilt stem chased with a figure of a triton

199 A TANKARD— $14\frac{1}{2}$ in. high 5890.

The barrel of ivory carved with Bacchanalian and other figures in relief; mounted with silver cover and foot repoussé and chased with masks and swags of fruit, surmounted by a figure of an infant Bacchanal

200 A PAIR OF DISHES— $15\frac{1}{2}$ in. diam.—French, 19th Century 6530.

Composed of ivory plaques, the borders and centres carved with battle scenes in high relief, and with silvered metal mounts

201 A SHRINE— $19\frac{1}{2}$ in. high 1790.

Formed as a triptych of 14th Century design, the exterior inlaid with chequer pattern in wood and ivory and surmounted by a pyramidal top carved with Gothic ornament; the interior fitted with a group of the Virgin and Child, and the background carved and partly gilt with fleur-de-lys

202 A CASKET— $5\frac{1}{4}$ in. high, $10\frac{1}{4}$ in. wide 20090

It is constructed of wood, the sides mounted with ivory plaques carved with figures of Apostles and Evangelists and divided by strips of champlevé enamel, the top set with an enamelled metal plaque

203 A PLAQUE—12 in. by 9 in.—Russian, 19th Century; AND A SHRINE—Indian 490.

The plaque carved with figures of St. Peter and St. Paul in borders of pierced tracery and beading, and the shrine supported by four spirally fluted columns with a dome at the top

204 A PLAQUE—18 in. by 23 in.—Italian, 18th Century 7590.

Carved with Amphitrite and Marine Deities with sea horses and dolphins in high relief—in ebonised frame

LIMOGES ENAMELS.

- 205 TWO PLAQUES—11 in. by $4\frac{1}{2}$ in.—by Nardon Penicaud,
circa 1500—framed

The plaques are painted with subjects of Christ scourged and mocked, and probably originally formed the wings of a triptych, the design painted in brilliant colours and gilding, with festoons and architectural details in the background outlined in translucent enamel and white beading

The figure subjects are taken from one of the German engravings of the end of the 15th Century

See Illustration

- 206 A PLAQUE— $6\frac{3}{4}$ in. high, $4\frac{3}{4}$ in. wide—early 16th Century

It is painted with Ecce Homo, the figure of Christ crowned with thorns with hands bound and wearing a purple robe, on a dark blue background with violet-grey shadows, the nimbus coloured yellow and partly gilt

- 207 A COVER OF A TAZZA— $7\frac{3}{4}$ in. diam.—middle of the 16th Century

It is painted in the manner of Pierre Raymond with two scenes representing the overthrow of the Egyptians in the Red Sea, and the Rejoicing of the Israelites, in grisaille and flesh tints, with a wreath of fruit and foliage round the border, the interior painted with four medallion portraits of Henri II., Diane de Poitiers, and busts of Mars and Venus on a groundwork of gilt arabesques

- 208 A CASKET—6 in. high, 8 in. wide—set with Limoges plaques;
the plaques, circa 1530

The casket is set with ten Limoges enamel plaques painted with scenes from the life of David in colours and flesh tints on black ground, with inscriptions in gold explanatory of the subjects

The ebony mountings of much later date

209 A CHASSE—7 in. high, $7\frac{1}{2}$ in. wide—13th Century 4709a

It is of *champlevé* enamel on copper-gilt, the plaques overlaid on a wood foundation with a ridged roof hinged to the body; one side depicts the Crucifixion with the Virgin and St. John, two angels above, with two Apostles on the side panels; on the ends of the casket are depicted angels in circular medallions; and on other side panel four figures of angels are enclosed within trellis panels; the ridged roof is decorated on the front with Christ in Glory with angels at the sides, and on the back with three figures of angels in relief on an engraved copper-gilt ground

The enamel groundwork of the panels is coloured dark blue, turquoise and green, and the heads of the figures are in relief

See Illustration

210 AN ALTAR CROSS— $11\frac{1}{2}$ in. high, $6\frac{1}{2}$ in. wide—12th or 13th Century 349

It is of copper-gilt, with the figure of Christ in high relief, on a background of blue and green *champlevé* enamel

211 A MEDALLION— $2\frac{1}{4}$ in. diam.—16th Century 222

Painted with a figure of a satyr in *grisaille* on black ground

BRONZES.

212 A TRIANGULAR INKSTAND AND COVER—5 in. high—Italian, 16th Century 4090

The sides are decorated with laurel festoons in relief, and supported at the corners by scroll feet terminating in claws; the cover decorated with three male masks and surmounted by a small group of Cupid riding a lion

213 A BELL— $6\frac{3}{4}$ in. high—Italian, 16th Century 2090

It is decorated round the body with the Judgment of Solomon, the figures in low relief; above these are small figures of animals and birds, the handle formed as a draped female figure holding a bell in her left hand

214 JUDITH—8 in. high—Florentine, 16th Century 2690

The figure is represented wearing flowing drapery and holding a sword in her right hand, with her left hand raised to her breast, and her right foot resting on the head of Holofernes; showing traces of gilding

215 A GROUP—7 in. high, 8 in. wide—Italian, 16th Century

17090

It is designed as a shell-shaped dish, supported by three feet formed as dolphins merging into foliage; on each side of the dish is a seated figure of a boy, one holding a shield and the other a laurel wreath, while a third figure at one time stood at the back

See Illustration

216 A PAIR OF CANDLESTICKS—6 in. high—Venetian, 16th Century

7590

They have vase-shaped nozzles decorated with caryatid figures of children and swags of fruit, the nozzles supported by circular bases decorated with acanthus foliage and supported by seated figures of Amorini, with festoons and chains between the figures

See Illustration

217 BACCHUS—6 in. high—Italian, 16th Century

2000

The figure is represented as a youth holding a bunch of grapes in his left hand, his hair bound with a wreath of grapes

218 A GROUP—10 $\frac{1}{4}$ in. high—Italian, 16th Century

7090

It represents a boy seated in the branches of a fruit tree, with his left foot resting on the head of a serpent, the stem of the tree supported by four scroll feet; mounted on wood plinth

219 NESSUS AND DEJANIRA—9 $\frac{1}{4}$ in. high—Italian, 16th Century

15090

The centaur is carrying Dejanira across the River Evenus; the centaur is bearded and is clasping the female figure with both arms, her drapery thrown back, and her left arm raised above her head; on black marble pedestal

- 220 AN INKSTAND—4 in. high—Paduan, School of Riccio,
16th Century *6290 Spino.*

It is designed as a head of a man, his beard cast and chased as oak foliage, and with Classical drapery round the shoulders

See Illustration

- 221 A SALTCELLAR—6 $\frac{1}{4}$ in. high—Florentine, 16th Century *21090*

It is formed as a figure of a nude youth carrying a shell-shaped dish on his shoulders; on oval plinth

See Illustration

- 222 AN INKSTAND—5 $\frac{1}{2}$ in. high—Paduan, School of Riccio,
early 16th Century *5290*

It is formed as a kneeling figure of a man supporting a circular vessel on his right shoulder, with his left hand resting on the ground

An inkstand with similar figure, but complete with the top and plinth, was in the Taylor Collection, and is illustrated by W. Bode in "Italian Bronze Statuettes of the Renaissance," vol. i, p. 29, fig. 23

See Illustration

- 223 VENUS—10 in. high—Italian, 16th Century *7590*

The Goddess is standing on a dolphin, and is holding the tail of the fish with her right hand, her left arm raised over her head

- 224 GANYMEDE—7 $\frac{1}{2}$ in. high—Italian, 16th Century *1690 Spino*

Represented as a nude male figure with his right hand resting on the head of an eagle which stands beside him, and holding a small bird above his head; mounted on square plinth decorated with a laurel wreath

- 225 A GROUP—4 $\frac{1}{2}$ in. high—Italian, 16th Century *3490*

Representing a boy carrying on his back a smaller boy; mounted on square black marble pedestal

226 AN INKSTAND—8 in. high—Paduan, early 16th Century 16090.

It is formed as a Classical double lamp designed as two masks with open mouths forming the receptacle for the ink and issuing from among acanthus foliage. This is supported by a stem and foot designed as an eagle's claw

See Illustration

227 A GROUP—8 in. high, $7\frac{1}{4}$ in. wide—Paduan, School of Bellano, late 15th Century 240

It is designed as a figure of a sea monster with dolphin body and fins and human head; on the tail of the monster stands a small statuette of Neptune with his right arm raised as if holding a trident

A very similar group is in the Bargello, Florence, and illustrated in "Italian Bronze Statuettes of the Renaissance," by W. Bode, vol. i, pl. xxiv, where he attributes the group to Bellano

See Illustration

228 A KNOCKER— $10\frac{1}{2}$ in. high—Venetian, 16th Century 40.911

It is shaped as a lyre, with caryatid male and female figures supporting a shield with arms in the centre and the initials V.Z.; at the top is a Satyr's mask, and at the base a bunch of acanthus foliage

229 LUCRETIA— $9\frac{3}{4}$ in. high—Italian, 16th Century 75 p. Spina

She is in the act of stabbing herself, with drapery around her hips; on square plinth

- 230 A RAM'S HEAD— $4\frac{1}{4}$ in. high, 7 in. wide—Italian, 16th Century 2090

- 231 AN INKSTAND— $12\frac{1}{2}$ in. high—Venetian, School of Alessandro Vittoria, 16th Century 30090. Painted

It is shaped as a triangular vase, cast and chased with winged masks and drapery festoons, and supported by figures of Cupids, which in turn are seated on a triangular scroll base with claw feet, the cover decorated with female masks and surmounted by a female figure emblematic of Hope; the lower part of the inkstand shows traces of gilding

A very similar inkstand in the Otto Beit Collection is illustrated in "*Italian Bronze Statuettes of the Renaissance*," by W. Bode, Vol. 2, plate CLIX., and there attributed to Alessandro Vittoria

See Illustration

- 232 A PLAQUE— $7\frac{1}{2}$ in. by 9 in.—Italian, 16th Century 209. Silver

Representing Venus holding the Dying Adonis in her arms, with Cupid and two doves at the base, and the wheels of a chariot in the background

- 233 ABUNDANCE— $5\frac{1}{2}$ in. high—on ebonised pedestal—Italian, 16th Century 209. Silver

Represented as a nude female figure with her left hand resting on a cornucopia of fruit

- 234 AN INKSTAND— $9\frac{1}{4}$ in. high—*Paduan, School of Riccio, late 15th Century* 953

It is designed as a figure of Atlas carrying a globe on his shoulder, standing on a triangular base with ink and sand vases and a taper holder at each corner; the plinth decorated with a border of scroll-work, and supported on a foot at each corner designed as an ox head

See Illustration

- 235 AN INKSTAND— $8\frac{1}{4}$ in. high—*Paduan, School of Riccio, late 15th Century* 420

It is designed as a figure of a female satyr seated on a tree stump, with an infant satyr at her knees; the figure is supported by a triangular base with ink and sand vases at the corners, the former being shaped as a shell. The plinth decorated with a border of laurel foliage and supported at each corner by a foot shaped as a satyr's mask

See Illustration

- 236 A SANCTUARY DOOR HANDLE— $8\frac{1}{2}$ in. diam.—*14th Century* 520

In the form of a lion's mask surrounded by a laurel wreath

- 237 A GROUP—11 in. high—*Italian, School of Bellano, late 15th Century*—on ebonised pedestal 281

The group, which probably comes from the top of a fountain, is modelled as a pyramid-shaped rock representing the underworld, with figures in the mouths of most of which are small spouts; round the base are Atlas, Cyberus, Tityus, and Eurydice issuing from a cave

A group of very similar model, but the figures differently arranged, in the Figdor Collection, Vienna, is illustrated by W. Bode, in "Italian Bronze Statuettes of the Renaissance," Vol. 1, plate XXV, and ascribed to Bellano

- 238 MERCURY—29 in. high—by *Giovanni da Bologna, Italian, second half of the 16th Century*—on marble pedestal 147

The statuette is a reduced replica of the Mercury executed by G. da Bologna in 1564 for Cosimo I de Medici and formerly on a fountain in the Villa Medici in Rome; it is now in the Museo Nazionale, Florence

The figure stands on a mask of Cupid, which in turn is supported by a short vase-shaped stem and square base with cherubs' heads at the corners

- 239 A TERMINAL FIGURE OF HERCULES—16 in. high—Italian, 16th Century 2090

The figure wears a lion's skin on his head and supports a square cushion; mounted on a marble stem and rectangular plinth

- 240 A HEAD OF A CHILD—5¼ in. high—Italian, early 16th Century 18090

It represents the head of a baby boy, probably designed after an antique model, with chubby face and closely curled hair arranged in ringlets about his ears; in the centre of his forehead two curls are caught up and fastened with riband

A similar head in the Ducal Palace, Venice, is illustrated by W. Bode in "Italian Bronze Statuettes of the Renaissance," Vol. II., plate CVII.; and another in the Hofmuseum, Vienna, is illustrated in Vol. II., plate CIX.

See Illustration

- 241 BACCHUS—36 in. high—Italian, 16th or 17th Century 5090

The figure stands with his left foot resting on a cup of grapes and holding a bunch of grapes in both hands, his head wreathed with vine foliage and grapes

- 242 A HERALD—20 in. high—Italian, 16th Century—on pedestal formed of a ball of veined red and green marble and cylindrical grey marble plinth 8590. Parthenon

The figure is nude, balancing himself on his right leg, his right arm raised and his left hand against his side; by the addition of small wings and a caduceus with windmill in his hand the figure has been transformed into Mercury

- 243 A STATUETTE OF CHRIST—21½ in. high—Spanish, 18th Century 3690. Spain

The Saviour is represented standing with His right arm raised, with drapery thrown over His left shoulder and round His loins, showing traces of gilding

- 244 A PAIR OF CANDLESTICKS—24½ in. high—Venetian, 16th Century 40090

They have vase-shaped stems decorated with small figures of Amorini and cherubs in high relief and supporting circular wax pans, the bases triangular cast as caryatid female figures terminating in claw feet

245 A PAIR OF SUPPORTS—20 in. high—Italian, 16th Century 400g.

They are in the form of caryatid female figures terminating below in acanthus foliage and lion's claws and with wings folded above their heads; they wear jewelled necklaces

246 A CRUCIFIX—21 in. high—Italian, early 18th Century 69g.

The figure of Christ of bronze, mounted on a modern wood cross

247 A PAIR OF ANDIRONS—39 in. high—Venetian, 16th Century 130g.

They are designed as figures of Mars and Venus, the former wearing classical armour and helmet, and the latter nude and resting her right foot on a dolphin; the figures stand on vases decorated with masks and festoons in relief and supported by figures of dolphins, their tails entwined round satyrs' masks, and with male and female figures loosely draped seated upon them

See Illustration

248 A FIGURE OF CHRIST—16 in. high—Italian, 19th Century 25g.

He is represented standing with a tree trunk behind him holding in his left hand the reed, sponge and rope

249 A BUST OF CARACALLA—17 in. high—Italian, 19th Century 19g.
—on socle

The bust represents the young Caracalla with head bent forward wearing a laurel wreath, armour and a toga

250 A STATUETTE OF MERCURY—20 in. high—Italian, 19th Century—on veined marble pedestal 30g.

He stands on his right foot in running attitude with left arm raised

251 A STATUETTE OF NEPTUNE—27 in. high—Italian, 19th Century 17g.

The figure, which was made for a fountain, represents Neptune with arms outstretched standing on a dolphin

252 THE RAPE OF THE SABINE WOMAN—39 in. high—Italian, 19th Century—on black marble base 21g.

The group inspired by the marble group of the Rape of the Sabines executed by Giovanni da Bologna in 1583 in the Loggia di Lanzi at Florence

- 253 HERCULES AND ANTEUS— $15\frac{3}{4}$ in. high—Italian, 19th Century 3690 Shm

Hercules is standing on the fallen Anteus and in the act of slaying him with his club; on oblong Boulle pedestal

- 254 AN EQUESTRIAN STATUETTE—20 in. high—Italian, 19th Century 1690 Shm

The figure, which is an adaptation of the ancient equestrian group of Marcus Aurelius in the Capitol at Rome, represents a Roman warrior clad in armour with toga on his left shoulder

255. WRESTLERS—14 in. high—Italian, 19th Century—on veined marble pedestal 270 Shm

The group represents two male figures wrestling, and is after the Greek marble found in 1583 near the Lateran, Rome, and now in the Uffizi Gallery, Florence

- 256 THE DEATH OF VIRGINIA—19 in. high—Italian, 19th Century 15590

The group represents a nude male and female figure seated on a rock

- 257 A BUST OF MERCURY— $15\frac{1}{2}$ in. high—Italian, 19th Century—on veined marble socle 280

- 258 MERCURY—6 ft. 8 in. high—Florentine, 19th Century 409

The figure stands cross-legged and holding in either hand a portion of a staff and with a winged cap on his head; on circular pedestal with an inscription stating that Zanobi Lasticati and Ciano Campagni, Florentine friends, caused this statue to be made

- 259 FAME—6 ft. 7 in. high—French, 19th Century 50090

A copy of the bronze statue now in the Louvre which surmounted the monument of Marquerite de Foix de Candalle, Duchess of Epemon, in the Collegiate Church at Cadaliac

FAIENCE.

- 260 A GERMAN POTTERY DISH— $14\frac{1}{4}$ in. diam—probably Nuremberg, early 17th Century *2495 Rosenbach*

The centre is modelled with a lion in relief and the border and well with formal flowers and scrolls on alternate blue, brown and white grounds

- 261 A GERMAN STOVE TILE—11 in. by $6\frac{1}{2}$ in.—South German, circa 1600 *1345*

It is modelled with figure of Queen Elizabeth in relief standing beneath an arch with brown background incised "Elisabet Regin Anglia"

- 10* 262 A GERMAN JUG AND COVER—10 in. high—dated 1544 *Pharmacia 105-000 280 yd.*

It is formed as a figure of an owl, the plumage of the bird painted in blue and white with gilt eyes and beak, the front modelled in relief with two gilt figures of lions supporting a crowned shield, the circular base inscribed with the date in blue

The jug was exhibited as Italian Majolica at the Burlington Fine Arts Club, 1887, but belongs to a rare and early glass of German or Swiss enamelled earthenware

- 263 A PAIR OF POTTERY VASES—Italian or German 17th Century *2491*

They are modelled as double-headed eagles, with plumage painted in manganese and yellow beaks and legs; round the centre is inscribed "FLAMMAS EXTINGUIT"

- 264 A PALISSY DISH— $10\frac{1}{4}$ in. diam.—circa 1565–1590 *11 yd.*

It is modelled in relief, with figures of Jupiter and Juno with an eagle and peacock, painted in colours on a greenish grey background

- 265 A PALISSY OVAL DISH—11 in. wide; AND A CIRCULAR DISH—8 in. diam.—circa 1565–1590 *11 yd.*

The oval dish is pierced with panels of formal flowers and foliage painted in colours in dark blue borders, and the circular dish similarly pierced with medallions of foliage supported by figures of Cupids

- 266 A PALISSY OVAL DISH—20 in. wide—circa 1540–1565 *875*

It is modelled with fish, reptiles, shells and foliage in relief painted in natural colours on dark blue ground

- 267 FOUR PAVEMENT TILES—4 in. square—French, circa 1540—
framed 5090

The tiles are painted with the letters H.R.C. and the monogram of Henri II. and his wife Catherine de Medicis, on a groundwork of blue arabesques divided into diamond-shaped panels by green and brown lines

Made of the same clay as the celebrated faience of St. Porchaire; other tiles from the same pavement are in the Musée de Cluny, Paris, Nos. 4097 and 4098

From the Chapel of the Château d'Oiron near Thouars

- 268 A PORTUGUESE PORCELAIN MODEL OF A VIOLIN—17½ in. long—circa 1800 2500

It is painted with the Royal Arms of Portugal, figures of river gods and busts of the Italian composers, Leo and Corelli; on the back are Cupids, and a group of the three Graces

- 269 A HISPANO-MAURO DISH—15½ in. diam.—15th Century 3100

The centre is painted with the Sacred Monogram in copper lustre, and the whole of the well and rim with vine foliage and formal flowers in copper lustre and blue, in petal shaped panels radiating from the centre

- 270 A HISPANO-MAURO DISH—18 in. diam.—late 15th Century—
framed 9500

It has a slightly raised boss in the centre and gadrooned border, the whole surface decorated with sprays of foliage, trellis-work, and a small diaper ornament in copper lustre and blue

- 271 A HISPANO-MAURO DISH—17¼ in. diam.—early 16th Century 6500

It is incised with an animal, a rosette, and petal-shaped panels, and the whole surface painted with scroll-work and trellis in copper lustre

- 272 A HISPANO-MAURO BOWL—16 in. high, 17½ in. diam.—17th Century 1600

The whole of the exterior painted with a design of lions among scroll foliage in copper lustre, and the rim modelled with cherubs' heads

- 273 A PAIR OF HISPANO-MAURO VASES—21 in. high, 19 in. diam.—16th Century 2900

They are shaped as deep bowls with wavy ribs round the centres, the whole of the exterior painted with formally arranged sprays of foliage in copper lustre on dark blue ground

End of Second Day's Sale.

Third Day's Sale.

On THURSDAY, JULY 9, 1925,

AT ONE O'CLOCK PRECISELY.

OBJECTS OF VERTU AND BIJOUTERIE.

274 A LOUIS XV. OBLONG SNUFF-BOX

Of light horn stamped with basket-pattern, and mounted with reeded gold borders, the lid inlaid with diapers and scroll-work in gold

24 1/2

275 A REPEATING-WATCH—*English, 18th Century*

The movement by John and Moses Fontaine, *London*, in gold case pierced and engraved with arabesque foliage, and outer case finely chased with Neptune, sea horses and medallion heads, and with pierced arabesque borders

11 1/2

276 AN EMPIRE OBLONG SNUFF-BOX—*signed Vachette, Bijoutier, à Paris*

Of gold, with engine turned panels and arabesque foliage and lines in dark blue enamel, the lid chased with arabesque foliage and set with a steel plaque

40 -

277 AN EMPIRE SNUFF-BOX—*signed Buisson, Bijoutier, à Paris*

Of tortoiseshell, the lid set with an onyx cameo head in gold borders chased with foliage, and enamelled with lines in dark blue

13 1/2

278 AN EMPIRE SNUFF-BOX

Of green jasper, of oval shape, mounted with engraved gold borders, and the lid set with an onyx cameo of Bacchus in a chariot drawn by leopards

24 1/2

279 A CLOCK-WATCH—*English, 18th Century*

The movement by T. Williamson, *London*, in gilt-metal case pierced and engraved with arabesques, the outer case similarly decorated, the back engraved with the arms of the Dukes of Aveiro (Portugal), the dial surrounded by a circle of pastes

3 -

280 A SNUFF-BOX AND WATCH—18th Century

The snuff-box, of white quartz, inlaid with a leopard and building in tinted mother-o'-pearl and gold, and mounted with gold borders; the watch by Duval, *Lisbon*, in silver case and outer case pierced with arabesques

139

281 AN EMPIRE WATCH

The movement by Ilbery, *London*, in French gold case, set with borders of pearls, and the back enamelled with a Swiss lake scene and hunting party on red ground

257

M. B. P.

282 A WATCH—French, early 17th Century

The movement by Cheuillard, *à Bois*, in gold case of oval shape, delicately enamelled with flower sprays and foliage on translucent green enamel ground; with modern enamelled gold brooch attached

150

M. B. P.

283 A LOUIS XV. SNUFF-BOX

Of gold, the lid chased with Neptune, Amphitrite and mermaids, in border of scroll-work, and the sides and base engraved with scroll-work

28

L. B. P.

284 A SNUFF-BOX—late 18th Century

Of lapis-lazuli, mounted with engraved gold borders set with two cornelian intagli of Mars and Venus, a giant and pygmy—signed PICHLER—and an onyx cameo of a satyr's head

15

L. B. P.

285 A PENDANT—Italian, early 19th Century

Of gold, shaped as a lyre and enamelled blue and black; the centre set with a cameo in white chalcedony on bloodstone with a satyr holding a bunch of grapes before a boy; the cameo by Girometti

20

P. B. P.

From Dr. Propert's Collection

286 A RING—Italian, 16th Century

Of gold, the hoop chased with masks and strap-work, with square shaped bezel set with a ruby and a diamond

164

287 A RING—*Italian, 16th Century*

Of gold, the hoop chased with scroll-work, partly enamelled blue, and set with table diamonds on the shoulders; the bezel set with a lapis-lazuli plaque engraved with a coat of arms, opening and enclosing a small compass

165-5
W. C. Robinson

288 A RING—*Byzantine, 11th Century*

Of gold, the hoop slightly engraved, the bezel set with a coin of Michael VII., Emperor of the East (1071-1078 A.D.), and his wife, Mary

55-5

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

289 A RING—*Italian, late 16th Century*

Of gold, with square bezel set with a ruby, and the back enamelled with scroll-work in black

5-5

290 A RING—*English, middle of the 17th Century*

With gold hoop, partly enamelled black; the bezel oval, and enamelled with a portrait of Charles I. on turquoise ground

132
W. C. Robinson

291 TWO BISHOP'S RINGS—*French, 13th Century*

Of gold, the hoop of one plain and that of the other slightly chased, the bezels set with sapphires

22-5

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

292 A RING—*English, 17th Century*

Formed as a gold hoop, the exterior enamelled with the initials "H.E." and "C.E.," and four hearts in blue, the inside enamelled with coats of arms in colours on white ground

11-2

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

293 A SIGNET-RING—*Italian, 15th Century*

Of gold, of massive proportions, the bezel engraved with arms probably representing the Families of Nicola of Savoy and Anio of Dauphiny

392
W. C. Robinson

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

- 294 A SIGNET-RING—*French or English, 14th Century*; AND A MOURNING-RING—*English, 1724* 30g.

The signet-ring of gold, the bezel engraved with a chained bloodhound and legend in Gothic letters; the memorial-ring of gold, enamelled with foliage in black and engraved with initials and the date 1724

- 295 TWO RINGS

Both of gold, one with engraved hoop and circular bezel with corded edge; the other of English 16th Century workmanship in the Italian taste with square bezel set with a table diamond 5g.

- 296 A SIGNET-RING—*Scottish, 15th Century*; AND A GOLD RING—*English, 15th Century* 9g.

The signet-ring of silver, engraved with a shield, a merchant's mark and initials "I.N."; the gold ring engraved with St. Christopher, and formed of a hoop of seven lozenges engraved with Gothic letters

Exhibited at the Victoria and Albert Museum, 1901

- 297 A CHAIN—*French or Spanish, 16th Century*

The chain is of gold with small fluted links, and has attached to it a small gold crucifix with three pearls and a memento mori formed as a carved ivory skull 23g. Huberg

- 298 A CHARM—*French, 16th Century* 21g.

Of gold, in the form of a coffin, enamelled with a skull and emblems with rock crystal front enclosing a small enamelled skeleton 21g. Huberg

- 299 TWO CRUCIFIXES—*Spanish, 17th Century*

One of gold, the cross enamelled blue and green with emblems of the Passion at the back; the other of rock crystal, mounted with silver-gilt 40g. made

Exhibited at the Victoria and Albert Museum, 1881, Nos. 526 and 530

- 300 A CHAIN, BADGE AND PENDANT

The chain of gold beads, probably Hungarian, 18th Century; the badge of the Order of Santeigo of Portugal of enamelled gold; the pendant of gold of Spanish workmanship, chased with ribands and set with pastes and crystals 40g.

- 301 A NECKLACE; A SCARF-PIN; CHARM; AND SCENT-BOTTLE
—18th Century

The necklace, formed of a gold chain, set with small camei; the scarf pin surmounted by a chased gold group of St. George and the Dragon; the charm of coral with enamelled gold mount, and the scent bottle of aventurine glass with silver mounts

82 2
Nuberg

- 302 TEN PIECES OF JEWELLERY, &c.; TWO MEDALS; and a SEAL

5-2

- 303 THREE PIECES OF GOLD CHAIN; a CORAL NECKLACE; a
CORAL CAMEO; and a BAROQUE PEARL PENDANT

21/-

- 304 NINE PIECES OF PASTE JEWELLERY—*Portuguese*, 18th
Century

88 2

- 305 A GOLD PLAQUE—*Spanish*, 17th Century; a GOLD TOOTH-
PICK; and TWO SILVER FILIGREE PENDANTS

The gold plaque chased with the Nativity and enamelled in colours

20 5
Phillips

- 305A TWO PAIRS OF EAR-RINGS—*Spanish*, 18th Century

8 2

Of gold, decorated with green and white enamel and set with pearls

- 306 TWO GOLD RINGS—*English and Spanish*, 18th Century

The English ring of gold with oval bezel set with a small engraved head; the Spanish ring of gold and blue enamel, the bezel set with a ruby and small diamonds

4 2

MINIATURES.

- 307 THOMAS WRIOTHESLEY, First Earl of Southampton
(1500-1550)—by *Hans Holbein*—in plain gold frame

Viewed three-quarter face turned to his right, wearing a black doublet and waistcoat trimmed with fur and black cap, his beard auburn and his hair light brown; painted on a bright ultramarine background

See Illustration

- 308 A BOY—by *Nicholas Hilliard*—dated 1578—in silver gilt frame

The small miniature represents a boy viewed nearly full face with short fair hair, wearing black velvet doublet with trellis design in red and richly embroidered collar, painted on ultramarine background, inscribed "ANNO DM. 1578, ÆTATIS 5"

See Illustration

- 309 A GENTLEMAN—by *Nicholas Hilliard*—dated 1578—in silver gilt frame

He is viewed three-quarter face, with fair curling hair and flowing moustache, wearing armour with gilt bands and rivets, velvet straps and embroidered collar, painted on ultramarine background, inscribed "ANNO DNI. 1578, ÆT 32"

See Illustration

- 310 A GENTLEMAN—by *David Des Granges*—in silver gilt locket

He is viewed three-quarter face turned to his left, with long brown hair, wearing armour with gilt rivets, an embroidered scarf over his right shoulder and embroidered lawn collar; signed "D.D.G."

See Illustration

311 QUEEN ELIZABETH—by *Nicholas Hilliard*—in silver gilt locket

The Queen is viewed three-quarter face turned to her right ; she wears a black dress with large lawn ruff, enamelled neck chain and jewelled necklace and earrings, her hair dressed high and set with jewels ; painted on ultramarine background

See Illustration

312 A GENTLEMAN—by *Isaac Oliver*—in silver gilt locket

He is viewed three-quarter face turned to his right, wearing white doublet slashed with gold, embroidered lawn collar, and badge of the Garter hung round his neck by a blue riband, with red curtain background

See Illustration

313 HENRY WRIOTHESLEY, Third Earl of Southampton (1573-1624)—by *Peter Oliver*—signed with monogram—in silver gilt frame

He is viewed nearly full face slightly turned to his right, wearing black doublet with riband of the Garter and embroidered lawn ruff ; he has dark brown hair, light brown moustache and pointed beard ; a gold earring is shown in his left ear ; painted on red curtain background

See Illustration

314 A LADY—by *John Hoskins*—signed with initials and dated 1636—in silver gilt frame

She is viewed nearly full face slightly turned to her left ; she wears a low-cut black dress with muslin fichu and sleeves and a muslin scarf hangs from the back of her head ; with red velvet curtain behind the figure and blue cloud background

See Illustration

315 A GENTLEMAN—by *Peter Oliver*—signed with monogram and dated 1620—in silver gilt frame

He is viewed three-quarter face turned to his left, and wears a black doublet and embroidered ruff ; he has dark hair, beard and moustache

316 FRANCES CECIL, COUNTESS OF CUMBERLAND—by *Samuel Cooper*—signed with monogram

She is viewed nearly full face slightly turned to her right, wearing décolleté orange dress with mauve scarf, pearl necklace and earrings, and a string of pearls in her hair, which falls in a ringlet over her right shoulder ; with blue cloud background

Frances, the only daughter of Robert Cecil, Earl of Salisbury, married Henry Clifford, 5th Earl of Cumberland

- 317 A LADY—*by Samuel Cooper—signed with monogram and dated 1656* 70 3
seal

She wears a décolleté blue dress, pearl necklace and earrings, her hair drawn back and falling in ringlets upon her shoulders ; painted on a brown background

- 318 A GENTLEMAN—*by Thomas Flatman—signed with monogram—in silver gilt frame* 80
W. Cooper

He is viewed three-quarter face turned to his left, with curling fair hair, wearing a blue cloak ; painted on cloud background

- 319 A LADY—*by Laurence Crosse—signed with monogram—in turned wood frame* 45 3

She is viewed nearly full face, wearing décolleté blue and white dress, and a blue scarf over her head

- 320 A LADY—*probably by S. Cooper—in silver gilt frame* 16 3

Viewed three-quarter face turned to her left, wearing décolleté blue dress with slashed sleeves and lace fichu, her fair hair falling in ringlets, and with a string of pearls round her neck ; painted on a black background

- 321 A GENTLEMAN—*by T. Flatman* 60 3

Viewed three-quarter face turned to his left ; he wears a full-bottomed wig, steel armour and lawn collar, with landscape background—painted in oils

- 322 A GENTLEMAN—*English School, temp. Charles I.—in metal gilt and wood frame* 6 3

He is viewed three-quarter face turned to his left, wearing black doublet and lawn collar, on green background—painted in oils on copper

- 323 A GENTLEMAN—*English School, temp. Charles I.—in tortoiseshell frame* 10 3

Viewed nearly full face slightly turned to his left, wearing armour decorated with fleur de lys, riband of the Garter and embroidered lawn collar ; with red curtain background

- 324 A LADY—*English, temp. Charles II.* 22

Viewed three-quarter face turned to her right, wearing décolleté yellow dress with pearl necklace and earrings, her hair elaborately dressed and hanging in ringlets at the sides ; on grey background

- 325 CHARLES II., KING OF SPAIN (1661-1700)—*by Juan Carreno de Miranda*—in octagonal silver gilt frame

He is represented as a youth with long fair hair, wearing black coat with lawn collar and jewel of an order; painted in oils on copper

- 326 A GENTLEMAN—*Spanish School, late 16th Century*

He is viewed nearly full face slightly turned to his left, wearing black coat trimmed with fur and lawn collar and cuffs; on light brown background—painted in oils on copper

- 327 CHARLES THE BOLD— $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

He is represented wearing fluted armour with his left hand resting on a helmet, the back inscribed, "AFTER GIORGIONE FROM THE PICTURE IN THE ROYAL COLLECTION BY P. OLIVER"

ENAMEL PORTRAITS.

- 328 A LADY—*by Jean Toutin*

A small circular enamel of a lady, viewed nearly full face, wearing pink dress and red headdress, with plaits of hair at the sides; on dark blue background

- 329 A LADY—*by Jean Petitot*

Viewed three-quarter face turned to her right, with fair curling hair falling about her shoulders, wearing décolleté red dress with mauve scarf and pearl necklace

- 330 A BOY—*by Jean Petitot*—in gold frame

Viewed three-quarter face turned to his left, with long fair hair, wearing black coat, lawn collar and gold chain and order

- 331 PHILIP IV. OF SPAIN (1605-1665)—*by Jean Petitot*

Viewed three-quarter face turned to his left, wearing dark purple doublet with lawn collar and chain of the Golden Fleece

- 332 LOUIS XIV. (1638-1715)

Viewed nearly full face, wearing full-bottomed wig and embroidered scarf

- 333 OLIVER CROMWELL (1599-1658)—*by Catherine Perrot*—in silver gilt frame

Viewed nearly full face slightly turned to his left, wearing armour and lawn collar; signed at the back, "C. PERROT PINXIT"

FOREIGN SILVER—*All at.*

- 334 A STANDING CUP AND COVER— $11\frac{1}{2}$ in. high—Landshut, 16th Century—(weight 13 oz. 10 dwt.)

The cup has a bowl widening towards the lip, which is parcel gilt, the sides chased with children with a stag, boar, and bear in strapwork cartouches with bands of foliage and strapwork above and below, the lower part decorated with plain and fruit-shaped lobes, on stem with compressed knop and circular foot, the cover and foot engraved with foliage and strapwork, and the whole surmounted by a small figure of a boy holding a shield

Mentioned by M. Rosenberg in "*Der Goldschmiede Merkzeichen*," Frankfurt, 1911, p. 408

See Illustration

- 335 A TANKARD AND COVER— $6\frac{1}{2}$ in. high—South German, second half of the 16th Century—(weight 24 oz. 11 dwt.)

Of silver-gilt, with hexagonal barrel, slightly tapering towards the top, the panels chased in relief with symbolical figures of the Ptolemaic Seven Planets, and the borders engraved with arabesque foliage and strapwork, the cover chased with mermaids and tritons and with a boss in the centre chased with two shields, one charged with a bird and the other a merchant's mark, with initials "I.Z.L." and "G.C.Z.," inside the cover is a boss chased with Samson and the lion surrounded by an inscription, the base of the tankard set with a medallion of Christ and the Woman of Samaria at the well

The handle finely chased as a caryatid female figure, masks, strapwork and a dog's head, and the thumbpiece chased as two figures; the whole supported on three feet chased with cherubs

See Illustration

- 336 A TANKARD AND COVER—6 in. high (weight 14 oz. 8 dwt.—Augsburg—by Hans Waidely, dated 1595

It is of silver-gilt with cylindrical barrel, chased with three panels with a stag, leopard and fox in the foreground of extensive landscapes, the subjects enclosed within scrollwork connected by swags of fruit on a matted ground; the cover similarly chased with fruit and strapwork and surmounted by a small figure of a lion holding a shield and standing on a boss engraved with the date 1595; the handle formed as an S-shaped scroll chased with a bust, and surmounted by a strapwork thumbpiece chased with a caryatid figure and Cupid

Mentioned by M. Rosenberg in "*Der Goldschmiede Merkzeichen*," Frankfurt, 1911, p. 40

See Illustration

- 337 A SALTCELLAR—3 in. diam. (weight 2 oz. 2 dwt.)—by Erhard Scherl, Nuremberg, Miester in 1556

It is of silver-gilt of circular shape, the receptacle for the salt surrounded by a flat rim chased with Cupids, supporting shields and cornucopias of fruit divided by masks on a matted ground, supported on three feet, chased as caryatid figures and strapwork

- 338 A SALTCELLAR—3 $\frac{1}{4}$ in. diam. (weight 1 oz. 5 dwt.)—German, circa 1600

Of circular shape with convex sides chased with groups of fruit and foliage in strapwork borders on matted ground, supported on three feet chased as lions

- 339 A CASKET—4 $\frac{1}{2}$ in. wide (weight 10 oz. 1 dwt.)—Augsburg, late 17th Century

Of silver parcel gilt, the sides decorated with a band of engraved foliage on a matted ground and with gadrooned borders, the lid overlaid with an oval plaque chased with a nymph and Cupid

- 340 A BOWL AND COVER—4 $\frac{3}{4}$ in. high, 3 $\frac{3}{4}$ in. diam.—Landshut, 16th Century

The bowl and cover of turned wood, mounted with silver-gilt lip, engraved with a band of arabesque foliage, a silver-gilt foot decorated with matting, a silver-gilt corded edge to the cover and a vase shaped knob on the top

Mentioned by M. Rosenberg in "Der Goldschmiede Merkzeichen," Frankfurt, 1911, p. 408

- 341 A GOBLET—6 in. high—Swiss or German, 17th Century

The bowl is of dark green serpentine, carved with spiral fluting and overlaid with silver bands in the flutes, the stem and foot also of serpentine, the latter being similarly overlaid with silver and with corded silver edge

- 342 A CHALICE—9 in. high (weight 16 oz.)—Spanish, late 16th Century

Of silver-gilt, with small cup engraved round the lip, "PANEM ANGELORUM MANDUCABIT" ("He shall eat the bread of angels"), the lower part of the cup and the domed foot chased with cherubs and fluting, the stem vase-shaped and engraved with rosettes and strapwork

- 343 A CUP AND COVER—8 $\frac{1}{2}$ in. high (weight 15 oz. 13 dwt.)—Portuguese, late 18th Century

Of silver-gilt with V-shaped cup, engraved with festoons of flowers tied by ribands and supported by three scrolls chased with masks and foliage; the cover ridged and chased with festoons of flowers with three scrolls in high relief, surmounted by a crowned shield with the arms of Portugal on one side and the monogram, "P.C.I.," on the other

Exhibited at the South Kensington Museum, 1881, No. 446

- 344 A WATER— $7\frac{1}{4}$ in. diam (weight 9 oz.)—Portuguese, late 18th Century

Of silver-gilt with raised edge, pierced with trelliswork and chased with a laurel wreath, supported on three scroll feet, the centre engraved with the arms of Portugal surmounted by a crown

Exhibited at the South Kensington Museum, 1881, No. 466

- 345 A PAIR OF ALTAR CANDLESTICKS — 20 in. and $20\frac{1}{2}$ in. high—Paris hallmark for 1583; maker's mark, an elephant with crowned fleur de lys

The stems are of faceted rock crystal, mounted with silver-gilt bands, and surmounted by large circular silver-gilt wax pans repoussé with fluting and with a border of egg and tongue ornament, surmounted by tall prickets

The circular bases of silver-gilt boldly repoussé with fluting radiating from the stems, and with borders of shell ornament; the whole supported by four feet finely chased with cherubs' heads

One candlestick is slightly shorter than the other, the boss of crystal beneath the wax pan of one having been replaced by a boss of pierced copper-gilt in the other

Exhibited at the South Kensington Museum, 1881, No. 451

See Illustration

- 346 A PLATE— $9\frac{1}{2}$ diam. (weight 12 oz. 17 dwt.)—Rome, 18th Century

Of silver, with reeded edge, the centre engraved with a female figure carrying a palm branch, and enclosed within palm branches

- 347 A PLAQUE— $8\frac{3}{4}$ in. by $6\frac{3}{4}$ in. (weight 9 oz. 10 dwt.)—German, 17th Century

Of silver repoussé and chased with the Descent from the Cross, with a view of Jerusalem in the background

348 A CUP— $7\frac{1}{2}$ in. high—Munich hallmark, dated 1609

The bowl of the cup is formed of a portion of a human skull, mounted with silver-gilt lining, and lip engraved with the inscription, "DISE HIRNSCHALN S ANTBINI HAD LASSEN IN SILBER EIN FASSEN DER WIRTIG IN GOT LEONHART ABBT DES WIRDIGEN GOTS HAYS SCHEFTLER A M DC IX" ("The worthy (father) in God, Leonard, abbot of the good monastery of Schaftlarn, had this skull of Saint Nantwein mounted in silver in the year 1609")

The lip connected to the stem by silver-gilt straps shaped as figures of angels, on silver-gilt stem shaped as a fluted vase, and circular foot with repoussé and chased border of cherubs and strapwork

Saint Antbinus (better known as Antwein or Nantwein) is honoured by the dedication of a church at Wolfratshausen adjoining Schaftlarn. The last named place in the neighbourhood of Munich is the site of a Benedictine monastery over which Abbot Leonard III. ruled from 1591 until 1619. St. Nantwein was condemned to death at the stake, 7th August, 1286

Mentioned by M. Rosenberg in "Der Goldschmiede Merkzeichen," Frankfurt, 1911, p. 472

349 A SHALLOW BOWL—8 in. diam. (weight 12 oz. 4 dwt.)—Munich, 16th Century

Of silver parcel gilt, the sides embossed with pine-apple cones, and the centre decorated with an applied figure of a stag, "Lodged, Gardant" within a wattle fence; the feet formed as pomegranates

Mentioned by M. Rosenberg in "Der Goldschmiede Merkzeichen," Frankfurt, 1911, p. 471

350 A PAIR OF TAZZE— $4\frac{1}{2}$ in. high, $6\frac{1}{4}$ in. diam. (weight 18 oz. 18 dwt.)—Dutch, dated 1628

Of silver gilt, the tops formed as shallow bowls, repoussé and chased with vases of flowers and strapwork on a matted ground, with a medallion in the centre engraved with two coats of arms, initials, and the date 1628; on vase-shaped stems chased with shells, and circular feet chased with strapwork

351 A SHAVING-DISH— $14\frac{3}{4}$ in. wide (weight 28 oz. 10 dwt.)—Augsburg, late 17th Century

Of silver parcel gilt, the border engraved with arabesque foliage, and decorated with applied chasings, emblematic figures, and scroll foliage, the border gadrooned

- 352 A CIBORIUM—15 in. high (weight 57 oz. 10 dwt.)—Lisbon, early 18th Century

Of silver-gilt, the bowl chased round the lower part with foliage and fluting, and with borders of formal foliage, the cover surmounted by a cross; on stem with chased knop and circular foot with fluted border

Exhibited at the South Kensington Museum, 1881, No. 462

- 353 A SHALLOW BOWL—8 in. diam. (weight 5 oz. 10 dwt.)—Memmingen, 16th Century

Of silver, the interior gilt and embossed with fluting radiating from the centre, which is set with a boss enamelled with the arms of the Families of Vohlin of Augsburg and Maslin de Graneck (?) of Suabia

Mentioned by M. Rosenberg in "Der Goldschmiede Merkzeichen," Frankfurt, 1911, p. 462

- 354 A ROSEWATER-DISH—17 in. diam. (weight 60 oz. 8 dwt.)—Spanish or Portuguese, late 15th Century

It has a high boss in the centre, repoussé in relief with contests between Christians and Moors, with an eagle supporting a shield in the centre, and border of rustic branches, the well plain and the border repoussé and chased with small figures and mythical beasts among Gothic foliage

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

Exhibited at the Burlington Fine Arts Club, 1901, No. 2

- 355 A TWO-HANDLED CUP AND COVER—4½ in. high (weight 5 oz.)—Augsburg, circa 1700

The lower part of the cup and the borders fluted and the lip engraved with arabesque foliage and two panels of emblematic subjects

- 356 TWO DISHES—12¾ and 13¾ in. diam. (weight 55 oz. 18 dwt.)—Portuguese, 16th Century

Of silver parcel gilt, repoussé and chased with hunting scenes and an open-air kitchen

Exhibited at the South Kensington Museum, 1881, Nos. 492 and 493

- 357 A PAIR OF CANDLESTICKS— $8\frac{1}{2}$ in. high (weight 28 oz. 18 dwt.)
—Augsburg hallmark, late 17th Century

Of silver parcel gilt, with fluted stems, square nozzles and wax pans embossed with fluting, and square-ridged plinths engraved with a coat of arms with the name Jacob Hosser, Junger

- 358 A CHALICE—10 in. high (weight 23 oz. 10 dwt.)—Portuguese, circa 1600

Of silver-gilt, with plain cup decorated with six straps in relief round the lower part, on vase-shaped stem and circular foot decorated with ribs in relief and engraved with strapwork

Exhibited at the South Kensington Museum, 1881, No. 455

- 359 TWO SHALLOW BOWLS— $9\frac{1}{4}$ in. and 6 in. diam. (weight 19 oz. 2 dwt.)—Venetian, 15th Century

The larger bowl of silver parcel gilt, with raised centre repoussé with six lobes chased with Gothic foliage and animals in combat, the border spirally fluted and chased with scroll foliage on a matted ground; the smaller bowl of silver repoussé with birds and Gothic foliage and enamelled in the centre with the arms of the Fenzi family in blue and green

Exhibited at the Victoria and Albert Museum, 1901

From the Collection of Sir J. C. Robinson, C.B.

- 360 A CHALICE—9 in. high (gross weight 18 oz.)—Spanish or Portuguese, late 15th Century

Of silver-gilt, the cup with plain lip encircled by a corded band and repoussé with shells round the lower part, on hexagonal stem decorated with small plaques of green and white enamel, and with compressed knop set with bosses of similar enamel, on hexagonal foot chased with panels of Gothic foliage

Exhibited at the South Kensington Museum, 1881, No. 457

Exhibited at the New Gallery, 1895, No. 666

- 361 FOUR DISHES—(weight 72 oz. 3 dwt.)—Portuguese, 18th Century

Three of silver parcel gilt and the fourth of silver-gilt, the centres chased with emblematic figures in borders of arabesque foliage and fruit on a matted ground

- 362 A CIBORIUM—8 in. high (weight 20 oz. 12 dwt.)—Portuguese, early 18th Century

Of silver-gilt, with plain bowl and slightly domed cover surmounted by a cross, on baluster stem and circular foot

- 363 A TAZZA—12 in. diam. (weight 31 oz. 5 dwt.)—Portuguese, early 16th Century

Of silver-gilt, repoussé and chased in high relief with scenes from the Siege of Troy, introducing numerous equestrian figures and small Gothic buildings, the centre set with a plaque engraved with the arms of Depinto impaling Acuna, the foot pierced with a band of scroll foliage

Exhibited at the South Kensington Museum, 1881, No. 489

Exhibited at the New Gallery, 1895, No. 663

Exhibited at the Burlington Fine Arts Club, 1901, No. 11

- 364 A CHALICE—7½ in. high—Italian, 15th Century

It has a silver-gilt cup on copper-gilt stem, with compressed knop and hexagonal foot engraved with the Sacred Monogram and set with enamel plaques painted with saints, the knop enriched with small plaques with the Sacred Monogram and Agnus Dei in silver on a ground of enamel

- 365 A MONSTRANCE—19½ in. high (gross weight 56 oz. 13 dwt.)—Spanish, second half of the 16th Century

Of silver-gilt, the upper part in the form of a building, with columns at the angles containing the crescent-shaped holder for the wafer, surmounted by a Pieta group under a canopy with cross above; in the centre are hung six bells; the stem and oval foot chased with cherubs, festoons of flowers, shields and emblems

Exhibited at the South Kensington Museum, 1881, No. 470

Exhibited at the New Gallery, 1895, No. 662

- 366 A CIRCULAR PLATEAU—23½ in. diam. (weight 64 oz. 18 dwt.)—Portuguese, 17th Century

It has a boss in the centre and lobed border, the whole surface repoussé and chased with masks, birds, flowers and scrollwork

- 367 A HOLY WATER BUCKET AND SPRINKLER—(weight 53 oz. 10 dwt.)—Portuguese, circa 1600

The bucket is engraved with strapwork and foliage on a matted ground, with ribs in relief round the lower part and a loop handle chased with foliage; the sprinkler formed as a Renaissance column

Exhibited at the South Kensington Museum, 1881, No. 471

- 368 A CHALICE— $9\frac{3}{4}$ in. high (weight 18 oz. 10 dwt.)—*Spanish, dated 1595*

It is of silver-gilt with plain cup with a rib round the centre on baluster stem and domed foot, engraved with a long inscription and the date 1595

- 369 A PAIR OF PRICKET-CANDLESTICKS— $16\frac{1}{4}$ in. high—*Spanish or Portuguese, early 18th Century*

Of silver, with vase-shaped stems and triangular bases repoussé and chased with acanthus foliage and scrollwork, and the base chased with a figure of St. Catherine and the arms of the Lloret Family

Exhibited at the South Kensington Museum, 1881, No. 452

- 370 A SHAVING-DISH—16 in. wide (weight 41 oz. 18 dwt.)—*Portuguese, late 17th Century*

Of silver, shaped as an escallop shell and partly chased with foliage

Exhibited at the South Kensington Museum, 1881, No. 480

- 371 A TANKARD AND COVER— $7\frac{3}{4}$ in. high (weight 20 oz. 8 dwt.)—*Augsburg, early 17th Century*

Of silver parcel gilt, the barrel repoussé and chased with cherubs, groups of fruit and strapwork on a matted ground, the cover surmounted by filigree work and a figure of a lion, the handle chased as a caryatid female figure and the thumbpiece as Cupid

- 372 A CHALICE— $10\frac{1}{2}$ in. high (weight 24 oz. 8 dwt.)—*Spanish, early 16th Century*

Of silver-gilt, with plain V-shaped cup on stem and foot repoussé, with spiral lobes alternately polished and matted, the foot octafoil and engraved with strapwork and Gothic leafage

Exhibited at the South Kensington Museum, 1881

Exhibited at the New Gallery, 1895

- 373 A CHALICE AND PATEN— $12\frac{1}{2}$ in. high—*Spanish, early 16th Century*

Of silver-gilt, the cup plain and set in a boss pierced and chased with masks and foliage, on vase-shaped stem chased with cherubs and laurel festoons, and with scroll handles terminating in dolphins, the foot chased with figures of St. Michael and St. Bartholomew and emblems of the Passion, and the border pierced with a band of Gothic tracery; the paten plain

Exhibited at the New Gallery, 1895, No. 665

- 374 A CUP—7 in. high (weight 12 oz. 2 dwt.)—Spanish, early 16th Century

Of silver-gilt, the cup repoussé, with elongated lobes, and the lip engraved with masks among foliage, the stem fluted, with a knop of silver foliage, and beaded border to the foot, which rests on three feet shaped as winged balls

Exhibited at the Burlington Fine Arts Club, 1901; No. 34

- 375 A CHALICE—9 $\frac{3}{4}$ in. high (gross weight 17 oz. 5 dwt.)—Spanish or Portuguese, early 16th Century

Of silver-gilt, the cup fitted into a boss of chased foliage, on stem with moulded knop studded with garnets, the foot hexafoil, repoussé and chased with cherubs and branches of Gothic foliage

Exhibited at the South Kensington Museum, 1881, No. 463

Exhibited at the New Gallery, 1895

- 376 A MONSTRANCE—22 in. high (gross weight 72 oz.)—Spanish, circa 1600

Of silver-gilt, with baluster stem and circular foot engraved with foliage and strapwork, with a circular receptacle in the centre for exhibiting the Sacred Wafer, surmounted by a dome and cross supported by four columns

Exhibited at the South Kensington Museum, 1881, No. 453

Exhibited at the New Gallery, 1885, No. 667

- 377 A MONSTRANCE—15 in. high (gross weight 28 oz. 5 dwt.)—Spanish, 16th Century

The receptacle for the Wafer of circular shape chased with cherubs and surmounted by a scroll and cross, on baluster stem and quatrefoil foot chased with Christ bound and emblems of the Passion

Exhibited at the South Kensington Museum, 1881, No. 454

- 378 A CIBORIUM—13 $\frac{1}{2}$ in. high (gross weight 30 oz. 10 dwt.)—Antwerp, early 17th Century

Of silver parcel gilt, the bowl set in a cup of pierced arabesque foliage, supported on a vase-shaped stem and hexafoil foot chased with the Crucifixion, cherubs, and St. Ignatius Loyola, the cover repoussé with strapwork and with egg and tongue border

Exhibited at the South Kensington Museum, 1881, No. 461

- 379 A FLASK—5 in. wide (weight 6 oz. 15 dwt.)—*Portuguese, 17th Century*

Of silver parcel gilt, formed as a barrel and decorated with arabesque foliage and birds in niello work

- 380 A CENSER—(weight 26 oz. 18 dwt.)—*Portuguese, circa 1600*

Of silver, the upper part formed as a building with S-shaped scrolls in relief, and domed top surrounded by a fleur de lys gallery, the whole surface engraved with foliage and strapwork on a matted ground.

Exhibited at the South Kensington Museum, 1881, No. 477

- 381 AN EWER—23½ in. high (weight 112 oz. 5 dwt.)—*Portuguese, 17th Century*

It has a vase-shaped body repoussé and chased with medallion heads, caryatid figures, masks and strapwork, and with a mask beneath the spout, the handle formed as an S-shaped scroll chased with a bust

Exhibited at the South Kensington Museum, 1881, No. 460

Exhibited at the New Gallery, 1895, No. 669

- 382 FOUR DISHES—16 in. diam. (weight 91 oz. 5 dwt.)—*Portuguese, 18th Century*

Of silver, variously repoussé and chased with birds, flowers, a fountain and strapwork

Exhibited at the South Kensington Museum, 1881

- 383 TWO DISHES—18 in. and 14½ in. diam. (weight 73 oz.)—*Portuguese, 17th Century*

One embossed and chased with a Cardinal's coat of arms and acanthus foliage on a matted ground; the other fluted and repoussé with formal foliage and flowers in panels

Exhibited at the South Kensington Museum, 1881

- 384 A MONSTRANCE—18 in. high—*Spanish, circa 1540*

Of silver, the upper part of rectangular shape with columns at the angles, surmounted by figures of saints, the sides set with rondels of glass, surmounted by scrollwork and a crucifix; on vase-shaped stem repoussé with cherubs and circular foot chased with cherubs and emblems, and engraved with the inscription, "SOCI DE LA PARROCHIA DE SN YSIDRO DE LEON" ("I am of the Parish of St. Isidore of Leon")

Exhibited at the South Kensington Museum, 1881, No. 459

Exhibited at the New Gallery, 1895, No. 664

- 385 A CASKET—10 in. wide (gross weight 40 oz.)—Spanish, 16th Century

Of silver, of oblong shape, the front and sides repoussé with cornucopia and scrollwork, and the lid engraved with a portrait of a lady and caryatid figures

Exhibited at the South Kensington Museum, 1881, No. 472

- 386 A CASKET—9½ in. wide—Spanish, 16th Century

Of silver, of oblong shape, the sides and ridged roof repoussé with Scriptural subjects and saints, and with Ionic columns in full relief at the corners

- 387 A PAIR OF PRICKET-CANDLESTICKS—14½ in. high—Italian, 19th Century

Of Byzantine design, the stems of rock crystal engraved with arabesques, the nozzles and prickets of silver, and the triangular bases of silver chased with figures in arches and supported at the corners by mythical monsters

- 388 A BOOK-BINDING—13 in. by 9½ in. (weight 36 oz. 10 dwt.)—Portuguese, early 17th Century

Of silver, the sides pierced and chased with scrollwork and fruit, with medallions of eagles in the centres

- 389 A SALTCELLAR AND COVER—10 in. high (weight 23 oz. 13 dwt.)—Lisbon, 17th Century

Of silver-gilt, of triangular shape, with pyramidal cover chased and engraved with foliage, and supported on claw feet

- 390 A CUP—Augsburg, 17th Century ; and A BEAKER—Amsterdam, 17th Century (weight 8 oz. 10 dwt.)

The cup of silver-gilt, engraved with emblematic figures, and set with Roman coins ; the beaker engraved with leafage round the lip, and with plain lobes on a matted ground

- 391 A TAZZA—Dutch ; and TWO SALTCELLARS—Augsburg, 17th Century (weight 26 oz. 15 dwt.)

The tazza of silver, formed of a 17th Century plaque, chased with Minerva and other figures, and mounted with modern silver borders and foot ; the saltcellars of silver parcel gilt formed as triple shells supported by dolphins

392 A POPINJAY—*Flemish, 16th Century*

Of silver, the plumage engraved, and with a collar round the neck engraved with an inscription

393 A FIGURE OF AN OWL—*German*

Of silver, forming a caster, the bird perched on a bar and holding a mouse with one claw

394 A FIGURE OF A WOLF—(*weight 41 oz. 5 dwt.*)—*German*

Of silver, the animal supported by an oval plinth chased with reptiles

395 A BRAZIER—*Italian, dated 1736*; and THREE DISHES—*Maltese and Spanish (gross weight 53 oz.)*

The brazier embossed and pierced with scrollwork; two of the dishes embossed with scrolls, and the third with a pierced floral border

396 A HANGING LAMP—*32 in. high (weight 142 oz.)—Italian, 17th Century*

Chased with rosettes and strapwork and surmounted by a dome supported by four scroll brackets

397 AN INKSTAND—*French, late 18th Century*; and TWO LAMPS—*Italian (gross weight 46 oz. 10 dwts.)*

The inkstand of silver, formed as a globe chased with festoons; the lamps with three nozzles each and pendant implements

398 A PAIR OF CANDELBARS—*22½ in. high (weight 237 oz.)—French, early 19th Century*

Of silver, designed in the Empire taste, with branches for five lights each, chased with swans and borders of formal foliage

399 A GOBLET AND TWO CUPS—(*weight 15 oz. 3 dwts.*)—*German and Portuguese, 17th Century*

The goblet of silver, engraved with scrollwork and with fluted borders; one cup parcel gilt, chased with scrolls, and set with a coin of the Dukes of Saxony, the other cup of cylindrical shape engraved with strapwork

400 AN INCENSE VESSEL—*Portuguese, late 16th Century*; and A BOX AND COVER—*Dutch, 18th Century—(weight 15 oz. 10 dwt.)*

The incense vessel of silver, shaped as a boat, and engraved with fluting; the box oval, fluted and chased with flower sprays

401 A RELIQUARY— $5\frac{1}{4}$ in. high—German, 16th Century

The feet of silver-gilt, chased with cherubs, fruit and strapwork, and supporting a stem with two brackets, chased with gryphons, and octagonal glass cylinder above to contain the relic

402 AN ALTAR CROSS— $16\frac{1}{4}$ in. high—Portuguese, 16th Century

Of silver-gilt, set with relics and crystals, painted with Scriptural subjects; the centre studded with rubies, on oblong plinth chased with emblems

403 TWO CROWNS—Portuguese, 17th Century; and THREE PLAQUES—German, 17th Century

One crown of silver, pierced and chased with cherubs and strapwork; the other of silver-gilt, set with pearls and crystals; the three plaques of silver, chased with an equestrian figure, Amorini and emblematic subjects

404 A PROCESSIONAL CROSS—36 in. high—Spanish, dated 1555

Of silver, with applied silver-gilt medallion repoussé and chased with Evangelists, a view of Jerusalem, masks and trophies, and with vase-shaped knob

405 A PROCESSIONAL CROSS—38 in. high—Spanish, circa 1560

Of silver, with figure of Christ crucified in high relief, the arms of the cross repoussé with a view of Jerusalem, Scriptural subjects, fruit and strapwork, and with openwork scroll borders

Exhibited at the South Kensington Museum, 1881, No. 478

Exhibited at the New Gallery, 1895, No. 668

End of Third Day's Sale

Fourth Day's Sale.

On FRIDAY, JULY 10, 1925,

AT ONE O'CLOCK PRECISELY.

OBJECTS OF ART.

- 406 TWO SPOONS— $5\frac{3}{4}$ in. and 5 in. long—German, 16th Century 5290

They have boxwood bowls; one has a silver handle, parcel gilt and spirally fluted, terminating in acorn top; the other has silver handle, the end chased with a coat of arms

- 407 A SPOON— $6\frac{1}{2}$ in. long—Dutch, 17th Century

It has a silver-gilt bowl and tapering handle of enamel painted with flowers in colours on white ground

- 408 A SPOON— $5\frac{1}{4}$ in. long—German, early 16th Century

It has a bowl and stem of red jasper, the stem mounted with silver-gilt, partly engraved with foliage and terminating in acorn top 8290. Mal

*Exhibited at the South Kensington Museum, 1881,
No. 532*

- 409 TWO SPOONS—7 in. and 6 in. long—German, late 16th Century

They have boxwood bowls and silver-gilt handles, one being surmounted by a small figure of a warrior, and the other by that of St. James the Less

- 410 A KNIFE, FORK AND SPOON—Spanish, 17th Century

The spoon and two-pronged fork are of silver-gilt, with coral branch handles, the knife of steel with coral handle mounted with silver-gilt 49

*Exhibited at the South Kensington Museum, 1881,
No. 534*

- 411 A PAPER-KNIFE— $9\frac{1}{4}$ in. long—Italian, 17th Century

It has a gilt-steel blade etched "EMO ARE CARDLE FRANCO BARBERINI," and with a Cardinal's coat of arms on the reverse, the handle of ivory carved as two Cupids holding a crown 1490 Mal

Francesco Barbarini was created Cardinal Bishop of Palestrina, 1690, and died 1738

412 A TRAVELLING-CASE—*French, 17th Century*

The case is of shagreen and is fitted with a rock crystal spoon with engraved silver-gilt mount, a silver-gilt fork with rock crystal handle, a steel knife with crystal and silver-gilt handle, a small double silver-gilt condiment box engraved with arabesques, and a chiselled steel toothpick case

469.
1413 A KNIFE AND FORK—*German, 17th Century*

They have steel blades and prongs, the handles inlaid with a chequer design in ivory and ebony, and with steel ends chiselled as birds' heads

62 h. long

414 TWO KNIVES—*German, 17th Century*

One has a steel blade, and boxwood handle carved with Amorini and foliage; the other a steel blade and tortoiseshell handle with engraved brass mounts, with the initials I.C.O. and the date 1734

62 9-

415 A KNIFE, FORK AND SPOON—*South German, 17th Century*

The spoon has a silver bowl bearing the Ulm hallmark, and ivory handle carved with a caryatid female figure, dolphin, and scrollwork; the knife and two-pronged fork of steel with ivory handles carved with fruit and surmounted by small groups of dancing Cupids; in tooled leather case

429-

416 AN AMBER SCENT-BOTTLE— $3\frac{3}{4}$ in. high—*Italian, early 17th Century*

It is carved in relief with tritons and mermaids, and the stopper carved as fruit

1590.

417 A PEAR-WOOD GROUP— $7\frac{1}{2}$ in. high—*Italian, late 16th Century*

The group represents Salome receiving the head of St. John the Baptist on a charger; she wears flowing robes and sandals, and the executioner wears garments round his waist; the group is heightened with colour and gilding, on oblong wood plinth

2090.

418 A HONESTONE MEDALLION— $2\frac{3}{4}$ in. diam.—*German, 16th Century*

It is carved with a portrait bust of a bearded man viewed three-quarter face, wearing doublet and large hat

419 A WATCH—*German, late 16th Century*

The case is of gilt-brass of octagonal shape pierced and engraved with foliage, the dial covered with a rock crystal plaque; the movement by Johannes Borsdorfer, *Augsburg*

7090.

made in

420 TWO FIGURES OF PARROTS—*Chinese, Kien-Lung period*

Of cloisonné enamel, their plumage decorated in lavender-blue, black and white

421 TWO DRAUGHTSMEN—*German, 17th Century*

One entirely of boxwood turned and carved with a bust of a lady, the back engraved "CA MAXIMILIANUS HAUSZEFRAU," the other carved with a male portrait in boxwood applied on ebonised ground, the back inscribed "JOHAN CHRISTOF, AUGSBURG"

422 A BOXWOOD PEDESTAL— $2\frac{1}{4}$ in. high—*Italian, 17th Century*; and A SNUFF-BOX—*English, 18th Century*

The pedestal carved as three Amorini seated on dolphins, the snuff-box formed of a small tortoiseshell mounted with silver in the form of a tortoise

423 A BUST—*Italian, 18th Century*; and A RELIQUARY—*Spanish, 17th Century*

The bust of giallo marble, representing the head of Empress Antonia mounted with silver drapery; the reliquary of gilt-bronze of triangular shape, the sides set with enamel bosses

424 A SWORD HANDLE—*Italian, 16th Century*; and THREE KNIVES

The sword handle of bronze cast with a caryatid figure, masks and scrollwork; one knife of steel with caryatid figure handle; another with silver hilt chased with a satyr and nymph; and the third with steel blade and silver hilt and sheath

425 A TORTOISESHELL PLAQUE— $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in.—*Spanish, 17th Century*

Pressed with a design of the Virgin and Child and Angels, and a landscape in the background

426 A MORSE—5 in. diam.—*Hungarian, 16th Century*

It is of silver-gilt decorated with scrolls in filigree work, partly enamelled in colours and studded with a crystal, turquoise and coloured pastes

427 A CHAIN AND PENDANT RELIQUARY—*Hispano-Moorish, late 16th Century*

It is of silver parcel gilt composed of oblong and conical-shaped links decorated with filigree work, and with a circular reliquary attached chased with Christ crucified

428 A BELT—*Hungarian, 17th Century* 6½ gds.

It is of crimson velvet and silver cloth, mounted with filigree work, silver bosses enamelled and studded with various stones and pastes, and with silver-gilt clasp similarly decorated

429 TWO ANKLETS AND A GIRDLE—*North African* 6 g.

The anklets are of silver engraved with arabesque designs and with bosses in relief; the girdle of silver formed as three plaited cords

430 THREE KNIVES AND A FORK—*German, 17th and 18th Centuries* 4 gds. 1/2

One knife and fork have steel blades and steel and mother-o'-pearl handles; one knife has a gilt blade and engraved silver handle; and the other a steel blade with silver handle and gilt bands

431 A KNIFE, A PAIR OF SCISSORS, A PAPER-KNIFE, AND A CROSS 2½ gds. 1/2

The knife has a steel blade, with silver handle surmounted by a classical bust; the scissors of steel with gilt handles; the paper-knife of engraved silver; and the cross of steel of Coptic design

432 FOUR SILVER SPOONS—*German, 17th Century* 14 gds.

Two have parcel gilt handles chased with masks and small figures; the third is surmounted by a gryphon holding a shield; and the fourth has a notched top handle

433 FOUR SILVER TOYS—*Dutch, 18th Century* 14 gds. 1/2

One formed as a miniature inkstand engraved with scrollwork; another shaped as a shoe and parcel gilt; another as a book pierced with filigree work; and the fourth forming a scissors case engraved with flowers and foliage

16 434 A POMANDER—*French or Italian, 14th Century*

Of silver parcel gilt of spherical shape, opening in four divisions, the exterior decorated with Gothic foliage and fleur de lys in niello work, and the interior similarly decorated, and bordered by inscriptions in Lombardic and Roman characters 125 gds.

From the Londesborough Collection

From the Collection of Sir J. C. Robinson, C.B.

Exhibited at the Burlington Fine Arts Club, 1901, Catalogue, p. 181, No. 9, plate 20

Exhibited at the Victoria and Albert Museum, 1901

435 A BADGE OR PENDANT— $1\frac{7}{8}$ in. diam.—*Flemish, 15th Century* 791
ma. 11

It is formed of a circular disc of silver engraved on one side with the Assumption of the Virgin, and on the other with St. Gregory the Great attended by three bishops kneeling before an altar, with Gothic architecture in the background; in corded border

436 A BADGE— $3\frac{1}{4}$ in. diam.—*German, 16th Century*

Formed of a circular silver plaque engraved with St. Catherine and a female saint holding a chalice; in border of open riband work and scrolls 792
ma. 11

437 A POPINJAY AND CHAIN—*Flemish, circa 1600*

It is of silver parcel gilt, the chain hung with silver-gilt badges chased with St. George and the Dragon, the Resurrection, etc., and engraved with various dates from 1600 to 1776 2430

The trophy of a shooting guild, the badges bearing the names of the victors in the shooting competitions

438 A PAX—5 in. high, $4\frac{1}{2}$ in. wide—*Spanish, 16th Century*

Of copper-gilt, the plaque in the centre chased with Christ appearing to the Disciples after the Resurrection, with columns in high relief at the sides 971

Exhibited at the South Kensington Museum, 1861, No. 464

439 A DIPTYCH— $6\frac{1}{2}$ in. wide—*Italian, 17th Century*

Shaped as a book, with stamped and gilt red leather binding, containing painted and gilt terra-cotta reliefs of St. Barbara and St. Jerome 171
K. 171

440 A DEVOTIONAL BOOK—*Italian, probably 15th Century*

It has six leaves of silver nielloed with figures of the Virgin, Saints, etc., with inscriptions in black and red enamel; the covers of gold, probably of later date than the leaves, and decorated with foliage in gold wire and green enamel on red enamel ground 801
ma. 11

441 TWO IVORY PLAQUES—*German*— $3\frac{1}{2}$ in. by 6 in. 612
ma. 11

Carved with battle subjects in relief

442 FIVE IVORY PLAQUES, A PENDANT, AND A PROFILE HEAD—
17th and 18th Centuries 791

The plaques, pierced and carved with Bacchanalian and other subjects, and the pendant formed as an oblong case with pierced diaper lid enclosing a small group of the Virgin

443 THIRTEEN PLAQUETTES—*Italian, 17th Century* 790.90

Of vitreous paste with applied thin gold reliefs of Scriptural subjects, saints, etc. *Spinn*

444 A WEDDING CROWN—*French, early 19th Century*; and A COMB—*Portuguese, 19th Century*

The crown of metal-gilt, chased with flowers and scrollwork; the comb of horn, overlaid with flower sprays in metal-gilt, and set with coloured pastes

445 A MINIATURE CASE—*German, 17th Century* 229s.

Of silver, engraved with arabesque foliage, and containing a miniature of a lady painted in oils

446 A MODEL PISTOL AND PINCERS—*German, 17th Century* 263s.

The pistol has a blued steel barrel, and steel and metal-gilt stock engraved with foliage

447 AN AGATE GOBLET; and THREE ALABASTER EGGS 2290 *1/16*448 A MATRIX OF AMETHYST GROUP—3 in. long—*Chinese, 13.30. 18th Century*

It is carved as a bunch of peaches, with small fruit and foliage

449 A WHITE JADE BOWL— $2\frac{3}{4}$ in. high, $7\frac{1}{4}$ in. wide—*Indian, 2209s. Mogul Period, 17th Century*

It is carved in a clear white jade, of pear-shape, the end terminating in a carved goat head, the foot carved as an expanded flower, and with foliage in low relief on the underside of the bowl

Said to have belonged to the Emperor Shah Jehan (1628–1658)

450 A JADE BOWL—8 in. wide—*Indian, Mogul Period, 17th Century* 8090.

It is of green jade slightly mottled with brown, of oval shape, carved with fluting, and terminating in carved foliage at each end, where it is studded with cabochon rubies set in gold, the foot carved as an expanded flower and foliage

451 A GARNET BOWL— $2\frac{1}{2}$ in. diam.—*Indian, Mogul Period, late 16th Century* 790

It is of circular shape, the exterior carved with palm leaves, and the base with a flower of six petals

452 A PERFUME-BURNER—8 in. high—*Saracenic, 13th Century* 270p. *Handling*

The perfume-burner is probably of Damascus workmanship, shaped as a cylinder with double domed top and supported by three feet. The sides, cover, and feet are damascened with gold and silver and decorated with mirror shaped panels of birds on a groundwork of key pattern and arabesques; the front is set with an Italian 16th Century silver plaque, engraved with the arms of the Family of Salvadego of Rovigo impaling another, and the small dome at the top is also an Italian 16th Century addition, and is pierced and engraved with small figures of Mars, Venus, and Cupid standing beneath arches

From the Collection of Sir. J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, 1901

453 THE BASE OF A CANDLESTICK— $2\frac{1}{2}$ in. high, $3\frac{1}{2}$ in. diam.—*Saracenic, 14th Century* 250p. *Handling*

It has been converted into a bowl, and is constructed of bronze damascened with gold and silver, with an Arabic inscription round the centre on a groundwork of arabesques with medallions of birds and borders of riband ornament

454 A PERFUME-BURNER— $4\frac{1}{2}$ in. diam.—*Saracenic, 14th Century* 270p. *Handling*

It is of globular shape of pierced brass damascened with gold and silver with a design of lotos blossoms, formal flowers and arabesques; it opens on a hinge and encloses a lamp suspended on gimballs in the manner of a ship's compass

455 A PAIR OF CANDLESTICKS— $9\frac{1}{2}$ in. high—*English, middle of the 17th Century* 750p. *Handling*

They are of brass with cylindrical stems, large circular wax pans and spreading feet; the whole of the surfaces decorated with a design of formal flowers and foliage, outlined in brass and filled in with red, blue, and white enamel

456 A BOWL— $7\frac{3}{4}$ in. diam.—*Spanish, 17th Century* 55p. *Handling*

Of silver-gilt, both the interior and exterior surfaces decorated with formal flowers in coloured enamels outlined with silver wire, and with an enamel boss in the centre, painted with a triton holding a shield and sword

457 A VENETIAN ENAMEL DISH— $10\frac{1}{2}$ in. diam.—*16th Century* 150p. *Handling*

It has a raised boss in the centre and gadrooned border; the whole surface decorated with sprays of formal flowers and foliage in gilding on dark blue, green, and white ground

458 A TANKARD— $8\frac{1}{4}$ in. high—German, 17th Century

It is constructed of amber carved with emblematic figures of Justice, Charity, etc., in oval panels round the centre, and with small figures of Cupids, hunting scenes, animals, birds and fruit round the borders, the cover surmounted by a small gilt figure of Cupid seated on a barrel

It is mounted with metal gilt bands and borders and scroll handle, to which is applied a caryatid figure carved in blue onyx

85 gp.

459 A POWDER-FLASK— $8\frac{1}{2}$ in. long—South German, middle of the 16th Century

It is of copper-gilt shaped as a stag's horn chased with hunting scenes in relief and the back engraved with arabesque foliage

68 gp. matted

460 AN AMBER PLAQUE—5 in. by $4\frac{3}{4}$ in.—Italian, 17th Century

It is carved in relief with the Judgment of Paris, with the God seated on a rock, Cupid and a hound in the foreground and trees in the background; the back incised "CARROLUS MARVTI EXT. 1621"

72 gp. matted

461 A GLASS TAZZA—11 in. diam.—Venetian, 16th Century

It is shaped as a shallow bowl moulded with spiral fluting on the exterior, coloured alternately red, blue and gold, the rim decorated with a band of scale pattern in red, blue, white and gold

110 gp. fluting

462 A GLASS FLASK— $9\frac{1}{2}$ in. high—Venetian, 17th Century

It is shaped as a hexafoil canister of mottled blue, green and brown glass flecked with gold, mounted with silver-gilt top and stopper engraved with scrollwork and fluting

119 gp. fluting

463 A POCKET-CLOCK AND SUN-DIAL— $3\frac{3}{4}$ in. by $2\frac{1}{2}$ in.—German, late 17th Century

It is of brass shaped as a book, with dials on the exterior showing calendar, etc., and pierced and engraved with formal flowers, scrollwork and vases, the interior containing an elaborate movement stamped with the mark of the maker "H.K." and a mask in profile

230 gp. Hamilton

464 A CASE FOR A TABLE-CLOCK— $1\frac{1}{4}$ in. high, $2\frac{1}{4}$ in. diam.—French, 16th Century

It is formed as a cylindrical box and cover of gilt-brass, the top engraved as a dial and the sides and base with arabesque foliage and rosettes entwined with strapwork

139 gp.

465 A TRAVELLING-CASE—9 in. long—German, 17th Century

It is of leather overlaid with silver filigree work, and contains a silver spoon with handle surmounted by a bust, a steel knife and fork with brass and tortoiseshell handles, and a brass skewer

327 gp. matted

- 466 A BÉNÉTIER— $10\frac{1}{2}$ in. high—*French—Paris hallmark, 1702 ; maker's mark, M.D.L.* 2595

Of silver-gilt, the back chased with the Adoration of the Shepherds in framework border, with cherubs' heads at the sides and cross at the top, the stoop oval and decorated with strapwork

- 467 A PAX— $6\frac{3}{4}$ in. high, 5 in. wide—*Italian, late 15th Century* 1895 Spink.

Of bronze-gilt, with figure of Christ and two cherubs in the centre, with silver filigree work round the border and a figure of the Almighty at the top

- 12, 468 A RELIQUARY— $8\frac{3}{4}$ in. high—*Spanish, 17th Century* 1477 ?

It is formed as a cylinder of rock crystal, containing a silver-gilt column with archaded opening to contain the relics

- 469 A ROCK CRYSTAL MEDALLION— $4\frac{1}{2}$ in. by $3\frac{3}{4}$ in.—*Italian, 16th Century—by Giovanni Bernardi da Castelbolognese* 1757 Sp. hall

It is of oval shape engraved with the subject of Christ before Pilate—signed JOANNES F—in openwork gold frame partly enamelled and set with rubies and pearls

- 470 A MIRROR—*Saracenic* ; A DISH—*Syrian* ; A CRUCIFIX—*Russian* ; and A STEEL KEY—*Spanish, 17th Century* 797 Spink

All of bronze, the mirror decorated with sphinxes and Kufic characters, the dish engraved with formal lotos blossoms, and the crucifix decorated with numerous panels of Scriptural subjects

- 471 A BOXWOOD SCENT-BOTTLE—*Dutch, 17th Century* 1977

Carved as the head and neck of a bird, with medallions on the sides and stopper carved with foliage

- 472 A POWDER-FLASK—*Caucasian, 17th Century* ; and A CASE—*Persian, 18th Century* 49963 for Bradstone

The powder-flask is of horn overlaid with silver and nielloed with flowers ; the case of silver, globular and overlaid with arabesques in filigree work

- 473 A SILVER CHAIN—*Hispano-Moorish, 15th Century* ; and METAL-GILT CHAIN—*Portuguese, 18th Century* 397

The silver chain is formed of beads decorated with filigree work ; and the metal-gilt chain has square links encrusted with beading

- 474 A CROSS— $5\frac{3}{4}$ in. high—Greek, 18th Century 9290

The centre of wood pierced and carved with the Crucifixion, Angels, etc., set in silver-gilt framing partly enamelled and studded with stones and pastes

From Mount Athos

- 475 A CROSS— $7\frac{1}{2}$ in. high—Greek, late 18th Century 1190

Of wood, delicately carved on both sides with scenes from the Life of Christ

From Mount Athos

- 476 A ROSARY—Spanish, 18th Century 2590

Composed of a string of carved crystal beads, with gold crucifix attached set with small diamonds

- 477 A DOUBLE COMB— $7\frac{1}{2}$ in. long—Indian, 18th Century 490

Of silver with engraved borders, the centre set with gold plaques chased with rosettes and trellis ornament

- 478 A PENDANT RELIQUARY—Spanish, late 16th Century 4590

It is of gold, decorated with filigree work and partly enamelled, the sides of rock crystal containing verre-egglomisé plaques painted with the Assumption of the Virgin and St. Mary Magdalene

- 479 A PENDANT RELIQUARY—Spanish, late 16th Century 5090

Of rock crystal shaped as a heart with silver corded borders, containing verre-egglomisé plaques painted with the Agony in the Garden and the Resurrection

- 480 A MODEL IN GILT BRONZE OF THE SEAL OF GIULIO DE MEDICI (afterwards Pope Clement VII.)—Italian, early 16th Century, attributed to Maestro Lautizio of Perugia 5090
— $4\frac{1}{2}$ in. by 3 in.

It is vesica-shaped, with a figure of the Virgin in the foreground kneeling before the Infant Saviour, with St. Peter, St. Paul, St. Lawrence and numerous other figures, with the Almighty at the top and the Cardinal's shield of arms supported by two angels below

Accompanying the seal is a plaster cast with the same subject, but with the legend round the border

Giulio de Medici, born 1478, became Cardinal 1513, Legate of Bologna 1517, Vice Chancellor 1519, Pope as Clement VII in 1523 and died 1534

See Molinier, "Les Plaquettes," Vol. 11, p. 156, No. 675

- 481 A PLAQUETTE, BY DONATELLO—4 in. by 3 in. 1360

Of bronze, a replica of a portion of the back of the mirror executed for the Martelli Family and now in the Victoria and Albert Museum, with a profile half-length figure of a satyr and a thyrsus and head of a sheep behind him

- 482 TWO PLAQUETTES, BY MODEBNO—4 in. diam. and $2\frac{3}{4}$ in. by $3\frac{1}{4}$ in. 1361

One of bronze, with the subject of David and Goliath in moulded borders; the other of gilt-bronze, with subject of Hercules and Antaeus, with a bronze pilaster in the background

See Molinier, "Les Plaquettes," Vol. 1, p. 116, No. 158, and p. 148, No. 202

- 483 TWO PLAQUETTES, BY MODERNO, 3 in. by $2\frac{1}{4}$ in. and 4 in. diam. 1362

One of bronze-gilt, with the subject of Hercules and the Nemean lion; the other of bronze, with the subject of Orpheus claiming Eurydice, within a moulded border

See Molinier, "Les Plaquettes," Vol. 1, p. 146, No. 199, and p. 151, No. 208

- 484 A PLAQUETTE, BY ANDREA BRIOSCO—2 in. diam. 1363

Of bronze, with a sleeping Nymph resting against a two-handled vase accompanied by two Cupids

See Molinier, "Les Plaquettes," Vol. 1, p. 171, No. 238

- 485 TWO PLAQUETTES, BY GIOVANNI DELLE CORNIOLE 1364

Both of bronze, one circular with an allegorical subject, with figure holding a palm branch in the centre; the other oblong depicting the battle between the Romans and Volscians at Corioli

- 486 A PLAQUETTE, BY CRISTOFORO DI GEREMIA— $2\frac{1}{4}$ in. by 2 in. 1365

Of bronze, representing Augustus and Ceres with a caduceus and tripod

See Molinier, "Les Plaquettes," Vol. 1, p. 60, No. 90

- 487 THREE PLAQUETTES—Italian, 16th and 17th Centuries 1366

Of bronze, one with tritons carrying off sea Nymphs; another with Mars and Cupid; and the third with a female figure allegorical of Faith

- 488 TWO MEDALS—Italian 1367

Of bronze, one with a profile bust of Mathias wreathed with oak foliage, and inscribed, "MATHIAS REX HUNGARIAE"; the other with bust of Ceres wreathed with wheat and flowers

- 489 A MEMORIAL MEDALLION— $2\frac{1}{4}$ in. by $2\frac{3}{4}$ in.—Dutch, 17th Century 1368

Of silver, chased with a tomb and cherubs, and long inscription with the date 1690; the reverse a shield engraved, "HELENA VAN LEEUWEN, 1690"

490 A THALER ; TWO BRONZE COINS ; and TWO MEDALS

The thaler of silver, inscribed, "LEOPOLDUS D. G. ARCHIDUX AUSTRIAE 1632"

491 THREE GOLD COINS—of *Pedro II. of Portugal and Joao V.*492 A MATRIX— $2\frac{1}{2}$ in. by 2 in. ; A MEDAL ; A PLAQUETTE ; and A PAX

The matrix of steel with a nude warrior and captive ; the medal, plaquette and pax of bronze ; the latter cast with the Virgin and Dead Christ

493 A LEAF FROM A REGISTER OF THE "CAPITOUFS" OF TOULOUSE—vellum, $16\frac{1}{2}$ in. by $10\frac{3}{4}$ in.—*French, 1371-1372*

The first page of the leaf gives with the names of the wards they represented and those of the "Capitouls" or magistrates of Toulouse, elected in February, 1371, and the second page the same information for 1372 ; the top of each page occupied with a representation of twelve "Capitouls" seated in parti-coloured robes

494 AN INITIAL LETTER—vellum, $5\frac{1}{2}$ in. square—*Italian, 14th Century*

The initial "D" enclosing a representation of Christ entering into Jerusalem

495 A LEAF FROM AN ANTIPHONARY—vellum, $18\frac{1}{2}$ in. by 13 in.—*Italian, 15th Century*

The front page has the initial "V" enclosing a picture of Jacob sending Joseph to find his brethren, with other subjects from the life of Jacob round the border among scroll foliage

496 A LEAF FROM AN ANTIPHONARY—vellum, 21 in. by $14\frac{1}{2}$ in.—*Italian, 15th Century*

The initial enclosing the representation of the vision of a saint painted in brilliant colours on gold ground, and with foliage introducing masks, etc., round the border

497 TEN INITIAL LETTERS FROM CHOIR-BOOKS—vellum—*Italian, 15th century*

The initials enclosing various subjects from the Life of Christ, some with foliated borders

498 THREE CUTTINGS—vellum—*Italian, 16th Century*

The miniatures enclosed in the ornament are St. Justina of Padua, St. Scholastica, and a Benedictine Nun

499 THREE CUTTINGS—vellum—*Italian, 16th Century*; $\frac{3}{4}$ and A CUTTING FROM AN ANTIPHONARY—*Netherlandish, 17th Century*

The three smaller cuttings represent choirs of angels, and the later fragment is painted with the Nativity, flowers and arabesques on a gold ground

500 A PAGE FROM A MISSAL—vellum, $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in.—*Italian, 16th Century*

Painted with the Crucifixion, with the Virgin and St. John at the foot of the cross, and red trellis background; the border decorated with scroll foliage in gold

501 TWO PAGES FROM A MISSAL—vellum, $12\frac{1}{4}$ in. by $8\frac{1}{4}$ in.—*Italian, 13th Century*

Painted with Christ with hand upheld in blessing, St. Matthew writing the gospel, St. Peter and Aaron

502 A PAGE FROM A MISSAL— $9\frac{1}{2}$ in. by $5\frac{3}{4}$ in.—*Italian, 15th Century*

Painted with a bishop writing at a desk, with key-pattern in blue round the border

503 A DRAWING OF A MOGUL EMPEROR—18 in. by 15 in.—*Indian, 18th Century*

Representing a Mogul Emperor seated on the Peacock Throne with five attendants; painted on cardboard

504 A DIPTYCH—each panel 22 in. by $17\frac{1}{2}$ in.—*German*

Of walnut-wood, carved on one side with an emblematic figure of Justice, and on the other with Adam and Eve in the Garden of Eden, with a plaque on the tree bearing the monogram "H.S.R." and the date 1523

505 A PAIR OF BELLOWS—36 in. long—*Italian, 16th Century*

The bellows of walnut-wood, carved with Jupiter and an eagle in strapwork borders, and with bronze nozzle cast with mythical monsters

506 NEPTUNE—25½ in. high—*Italian, late 16th Century*

The figure is of carved wood, and represents the God holding a trident and standing over a triton, who is blowing a conch shell

507 AN ALTAR CROSS—19 in. high—*French, 13th Century*

It is formed of blocks of rock crystal, with triangular sections at the ends of the arms; at the intersections are two plaques of translucent enamel on silver-gilt representing the Crucifixion and the Agnus Dei

Exhibited at the South Kensington Museum, 1881, No. 487

508 A PROCESSIONAL CROSS—24 in. high—*Italian, 14th Century*
—on wood pedestal

Of copper-gilt, the front repoussé with Christ between figures of St. John and the Virgin and an angel below, the reverse similarly decorated with Christ in Glory and emblems of the Evangelists; above the figure of Christ is inset a cabochon crystal; in the centre of the stem is a globe-shaped knop decorated with a band of trefoils

509 A PROCESSIONAL CROSS—24 in. high—*Italian, late 14th Century*—on wood pedestal

Of copper-gilt, overlaid with plaques and bosses of scrollwork, and with quatrefoil silver plaques at the ends of the arms enamelled with Christ, the Virgin, St. John, and St. James; the cross is bordered by beads of rock crystal

510 A PROCESSIONAL CROSS—25½ in. high—*Spanish, 13th Century*—on wood pedestal

Of copper-gilt, designed under Moorish influence, and encrusted with foiled crystals and glass

511 A PROCESSIONAL CROSS—18 in. high—*Spanish, 16th Century*

It is painted with the Crucifixion, Saints and Evangelists on gold ground, and mounted on a tall staff decorated with gilt foliage on a black ground

Exhibited at the South Kensington Museum, 1881, No. 486

512 A MONSTRANCE—37 in. high—*Spanish, 17th Century*

Of gilt-metal, the receptacle for the Wafers surrounded by rays and surmounted by a dome and figure of a pelican at the top, on vase-shaped stem and circular foot embossed with cherubs and foliage

513 A PAIR OF ALTAR CANDLESTICKS—3 ft. 9 in. high—*Flemish, 17th Century*

The candlesticks, which were probably made at Dinand, are of brass with bowl-shaped wax pans and vase-shaped stems cast with bands of vertical fluting, on triangular plinths with masks at the corners and claw feet

514 A TABERNACLE—*Italian (Roman), dated 1554*

Of bronze and copper-gilt in the form of a domed building, with colonnade round the upper part, figure of Peace at the top and statuettes of the Apostles, Evangelists, and Angels; details of the columns, etc., set with silver plaques and with an enamelled silver clock dial in the upper part; the plinth supported by winged sea-horses and with an inscription round the base with the date 1554

The inscription relates to Buoncompagno Buoncompagni (born 1504, died 1587), Senator of Bologna, was created a Count Palatine by Paul III. in 1554 and held various offices under that Pope and Pius V. He was brother to Pope Gregory XIII.

In glass showcase on oak stand

515 A RELIQUARY—20½ in. high—*Spanish, circa 1600*

Of copper-gilt in the form of a bust of a bishop, his cope and mitre chased with foliage, the head of bronze

516 A MONSTRANCE—45 in. high—*Spanish, late 17th Century*

Of gilt-metal, the base repoussé with flowers, and with architectural stem surmounted by a rayed receptacle for the Wafer

517 A CENSER—*Italian, 16th Century*; and Two PROCESSIONAL CROSSES—*16th Century*

The censer of brass in the form of a domed temple, the pan decorated with masks and festoons; the crosses of brass with fleur-de-lys shaped ends

518 A CROZIER—6 ft. 2 in. long—*Italian, 16th Century*

Of copper-gilt, the head of architectural design, with figures of the Virgin and Saints in niches, the head studded with stones

- 519 A STATUETTE OF ST. PAUL— $13\frac{1}{2}$ in. high—*Spanish, 17th Century*

The figure shows the Apostle standing and holding a book in his right hand, his head, hands and the book of silver, and his flowing robes of copper-gilt; he stands on a pedestal of copper-gilt forming a reliquary with engraved borders, small applied silver figures at the angles, and crystal plaques in three sides to protect the relic

- 520 A PAX— $9\frac{1}{4}$ in. high, $5\frac{1}{2}$ in. wide—*Spanish, 17th Century*

Of bronze-gilt, with a plaque in the centre chased with the Pieta in relief enclosed in a frame with strapwork borders and figures of angels, with a figure of the Risen Christ at the top

- 521 AN ALTAR CROSS—18 in. high—*Portuguese, 17th Century*

Of cut glass mounted with silver and white metal, the ends of the cross terminating in fleur de lys, on domed foot

- 522 A RELIQUARY—27 in. high—*North Italian, 16th Century*

Of copper-gilt, the upper part designed as Gothic buildings, with saints standing in niches and a group of the Crucifixion at the top; the cylinder for containing the relic of rock crystal, supported by a copper-gilt stem and feet chased with foliage and set with enamel bosses and Scriptural subjects in translucent colours

- 523 A PAX—*Italian, 16th Century*; and a SALTCELLAR —*German, 16th Century*

Both are of copper-gilt, the pax decorated with foliage and fluting and decorated with nielloed silver plaques; the saltcellar circular with engraved foliage border

- 524 A SNUFF-BOX—*Dutch, dated 1776*; A NEEDLECASE; TWO KNIVES; and TWO SPOONS

The snuff-box of wood, inlaid with a vase and flowers in mother-of-pearl and with chased silver lid; the needlecase spirally fluted and surmounted by a bust; the knife and fork of steel; and the two spoons of silver with shell bowls

- 525 A CHASSE— $10\frac{1}{2}$ in. wide

Designed in the French 12th Century taste and overlaid with plaques of champlevé enamel, engraved with fleur de lys, the Agnus Dei, etc., on red, blue and turquoise ground.

- 526 A SHRINE— $11\frac{1}{4}$ in. high, $5\frac{3}{4}$ in. wide—*Syrian, 18th Century ;*
and A SMALL SHRINE—*Damascus work*

The first shrine of carved wood, with a figure of Christ crucified in the centre and Arabic inscription round the border, painted in red and white; the other of wood shaped as a building, and inlaid with mother-of-pearl

- 527 AN ALMS BOX—6 in. high—*Italian*

Shaped as a tankard of iron, partly gilt, the front set with an oval 16th Century silver plaque, nielloed with the Coronation of the Virgin; the iron work probably 18th Century

- 528 A BRONZE TAZZA; and AN ELECTROTYPE EWER

The tazza decorated with Marine Deities, and surmounted by a figure of Neptune; the ewer decorated with a frieze of classical figures, and mounted on green marble plinth

- 529 A PLAQUE— $6\frac{3}{4}$ in. by $5\frac{1}{2}$ in.—*French*—in wood frame

Of repoussé steel with a bust of Marie de Medici in relief, partly overlaid with chased silver work

- 530 A NAUTILUS CUP—*Dutch*— $9\frac{1}{2}$ in. high

Formed of a nautilus shell, engraved with a bear and stag hunt, and mounted with silver borders and straps, and supported by a silver figure of a triton kneeling on a turtle

- 531 A GROUP OF THE VIRGIN AND CHILD—20 in. high—*Neapolitan, 18th Century*

Of carved wood, painted and gilt; the Virgin holding the Infant Saviour in her arms and standing on a globe supported by three cherubs

532 A STATUETTE—14 in. high—*French*

Of gilt-bronze, representing a draped female figure, holding a wreath in her left hand

533 A PLAQUE—7 $\frac{1}{4}$ in. by 5 in.—*Italian, 15th Century*; and
A RELIQUARY—*Italian*

The plaque of bronze-gilt, with a group of the Virgin and Child and the infant St. John in relief, in strapwork frame, the whole painted in colours; the reliquary of copper-gilt repoussé with the Virgin and cherubs, with a crystal at the top and inscription and date at the back

534 A WOOD PANEL—15 $\frac{1}{2}$ in. by 21 in.—*Italian, late 15th Century*

Of pearwood, carved in full relief with a representation of the Entombment, with St. John, the Virgin, and other figures at the side; in gilt frame and glazed show case

535 A WOOD PANEL—16 in. by 34 in.—*Italian, dated 1818*

Of pearwood, carved with a representation of the Last Supper in low relief

536 A MIRROR—38 in. by 27 in.—*Spanish, 17th Century*

In octagonal frame of ebonised wood with metal-gilt mouldings and scrollwork borders, partly enamelled white and studded with crystals, lapis-lazuli, etc.

CATALOGUES.

537 A CATALOGUE OF THE ART COLLECTION OF THE LATE
 WYNDHAM FRANCIS COOK, Esq., comprising Mediaeval
 objects of art and antiquities, by Cecil H. Smith,
 B. Rackham, H. P. Mitchell and others, 2 vol. *half*
bound in blue leather

538 ANOTHER

539 ANOTHER

540 ANOTHER

541 ANOTHER

542 ANOTHER

543 SIX DITTO

544 SIX DITTO

545 SIX DITTO

SHOW-CASES.

546 A SHOW-CASE—8 ft. 9 in. high, 9 ft. 3 in. wide

With steel frame and sliding glass doors enclosing plate-glass shelves

547 A PAIR OF SHOW-CASES, en suite—8 ft. 9 in. high,
5 ft. 10 in. wide

548 A PAIR OF DITTO, en suite—8 ft. 9 in. high, 4 ft. 4 in. wide

549 AN OBLONG SHOW-CASE—3 ft. 7 in. wide

With glass sides and top, on oak stand

550 A PAIR OF SHOW-CASES—4 ft. by 3 ft.

With steel frames, sloping sides and oblong tops, on oak stands

551 A PAIR OF DITTO, en suite

FINIS

